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# GUARDIAN

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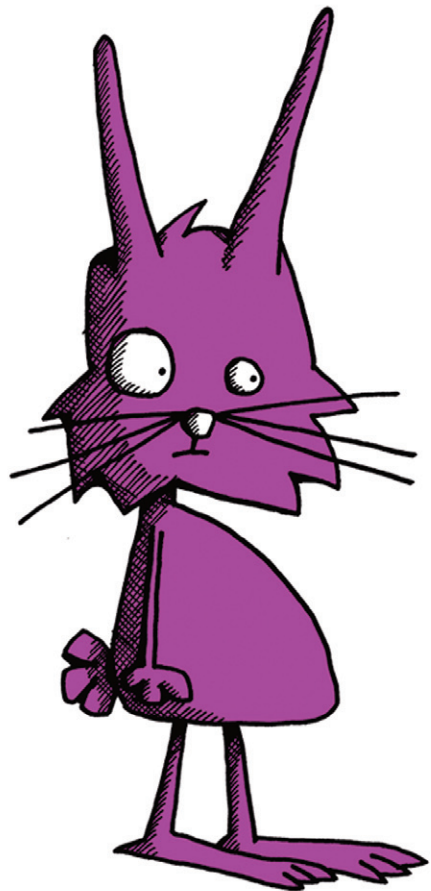
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Leslie is the founder and director of the Peter Pan Foundation. Through her non-profit she teaches philanthropy through the arts by putting on musicals with teens to raise money for the Children's Hospital Oakland. Over the past few years the Peter Pan Foundation has raised more than \$40,000 for the hospital.

Leslie's tireless efforts and unwavering dedication to her students has brought out the best in hundreds of teens and their families. And that's why Leslie Noel is this week's AT&T Spotlight Community Hero. Energy 92.7 and AT&T will donate \$500 to the Peter Pan Foundation.

AT&T supports community based programs and organizations that address educational, cultural, and social issues affecting the quality of life in our communities. Energy 92.7 and AT&T helping to raise the bar in our community.



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1.7.09

San Francisco is not just facing a fiscal crisis;  
we are facing a quandary  
in which city government cannot do  
all that it aspires to do.

## EDITOR'S NOTES

By Tim Redmond

&gt; tredmond@sfbg.com

When I saw KTVU's excellent report Saturday night about the BART police officer shooting an unarmed man, all I could think was: I've been here before.

In 1992, Officer Fred Crabtree, a 15-year veteran of the BART police force, shot and killed an unarmed kid named Jerrold Hall in the parking lot of the Hayward station. That was way before cell phones and ubiquitous video; there were no pictures of the shooting and few witnesses would come forward. BART made a monumental effort to cover it up; I spent an entire month working seven days a week to break through that brick wall. In the end, I got the story: Crabtree, who was white, had heard a report of an armed robbery on the train, saw Hall, who was black, leaving the station and called him over. Hall, who had no weapon, argued with the cop and told him he'd done nothing, then turned and started to walk away. Crabtree racked his shotgun, fired a warning shot over Hall's head, then fired again, killing him.

There is no police agency in the United States that allows its officers to fire warning shots. There is no police agency that authorizes an officer to shoot an unarmed suspect who is fleeing the scene. I thought Crabtree should be prosecuted for homicide, but at the very least, he violated his own agency's clearly written rules.

Nothing happened. He was not subject to any discipline at all. BART called the shooting justified.

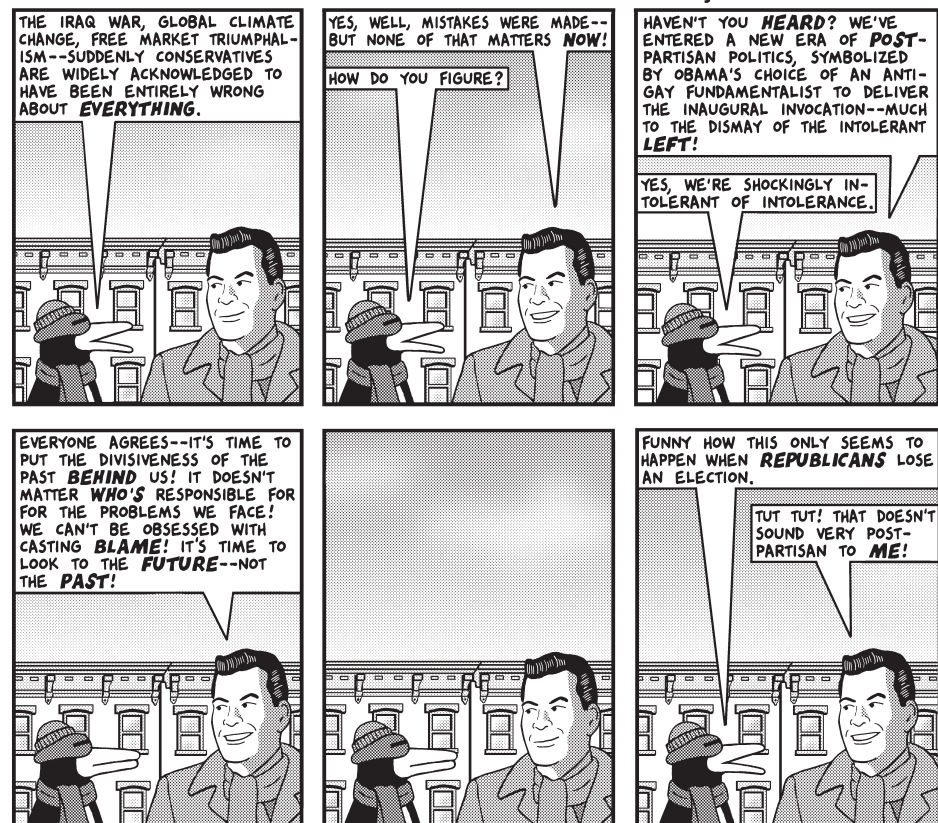
Back then, I raised the question: Who's in charge of the BART police? Where's the civilian oversight?

There wasn't any. And 17 years later, there still isn't.

This latest incident is going to cost BART at least \$10 million when the lawsuits are over. That could fund a modest civilian oversight operation for 20 years. And maybe it will save someone's life. **SFBG**

## THIS MODERN WORLD

by TOM TOMORROW



## Another BART police tragedy

**EDITORIAL** The video isn't the highest quality — it was taken on a cell phone — but it's pretty simple to figure out what's happening. A young man named Oscar Grant is lying on the ground on a BART train platform, surrounded by BART cops. His hands are behind him, and the police have him completely under control.

Grant was one of a group of young men who had been removed from the train and arrested after reports of a fight early in the morning on New Year's Day. The other suspects are handcuffed; Grant is not, but in early footage, he has his hands in the air and appears to be cooperating. Witnesses on the scene say that's what they saw — a young man doing what the police told him to do.

Then suddenly — shockingly — one of the officers reaches back and pulls his gun. He points the weapon at Grant, and fires, point-blank, from perhaps two feet away. The bullet entered Grant's back, ricocheted off the concrete, and hit

him again, in the chest.

It's mind-boggling. It appears to violate so many standards of police conduct we don't even know where to begin. Oakland lawyer John Burris, who is representing the Grant family, puts the first question pretty succinctly: "Why did he take his gun out?"

Let's go a few steps further. Why did the BART officer, who has been identified only as a two-year veteran of the force, feel he needed to use lethal force on a suspect who was unarmed, was (at worst) guilty of fighting on a train, and was on the ground with two other cops on top of him? Why did the officer fire his gun at close range, with the prospect not only of hitting his colleagues but also of injuring bystanders? Why didn't any of the other cops tell him to put the gun away? Why is the young father of a four-year old daughter dead?

We'll add a few more: Why is BART still in full-on public relations-cover-up mode, acting as if

the evidence is still unclear? Why is the name of the officer still a secret?

And why — why, as we've asked a dozen times over the past 15 years, do the BART police operate with absolutely no civilian oversight?

The structure of the BART police force is a recipe for disaster. BART's general manager, (who is not an elected official and has no expertise in law enforcement) hires the BART police chief, who then runs a force with some 200 armed officers. There is no police commission, no police review board, not even a committee of the elected BART board designated to handle complaints against and issues with the BART police.

The BART board holds no regular hearings on police activity or conduct. There is no public forum where the chief is held to account. There is no procedure for complaints against BART officers

CONTINUES ON PAGE 6 >>

## The class of 2008: an agenda

By John Avalos, David Campos, David Chiu, and Eric Mar

**OPINION** Every few years, San Francisco's political landscape is remade. But we, the new arrivals of the Board of Supervisors' Class of 2008, know that the last decade of district elections helped ensure that the supervisors truly represent our neighborhoods and our shared San Francisco values.

Despite various efforts by special interests to paint us as out of step with everyday San Franciscans, the very strength of our campaigns was that they were rooted in the lives of actual residents who understood the choices before them. We campaigned on the best of our experiences — neighborhood activism, labor and community organizing, running nonprofits and small businesses, and championing public education and police accountability.

Despite our different districts and diverse constituencies, we rallied voters around real San Francisco values — the faith in the role of government to protect the most vulnerable and bring forth justice and equity; the trust in grassroots democracy and neighborhood-based activism; the pursuit of a safe and clean environment and sustainable development; the belief in the sanctity of immigrant, labor, and LGBT rights; the dignity of working families, seniors, and people with disabilities; and the pursuit of housing justice and economic opportunity for all.

While the Class of 2000 paved the way on many of these progressive values, we enter public office ready to build on this foundation while rising to the new and enormous challenges of today. San Francisco is not just facing a fiscal crisis; we are facing a quandary in which city government cannot do all that it aspires to do.

Our agenda is no less ambitious for the crisis we are in. It is because

CONTINUES ON PAGE 6 >>



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## LETTERS

### DALY MAKES THE CASE FOR AVALOS

I support John Avalos for board president because I believe he is the best choice to lead the new progressive Board of Supervisors in these tough times (See "The next board president," 12/31/08/). His progressive politics are grounded in decades of community and labor organizing work. Avalos is universally liked and respected (which seems to differentiate him pretty well from me!) and has an uncanny ability to bring people together.

Let's be honest with everybody here. There are maybe five or six legislative assistants who are more involved in the day-to-day running of the board (and the city, for that matter) than several members of the board. Over the last four years, I have watched as Avalos adroitly guided the budget process, always taking time to hear from everyone while watching out for our city's most vulnerable. He may know more about the city budget than I do. Putting the supervisor with the most hands-on budget experience in our top leadership spot is not risky, it's smart.

I am not angry with Sup. Ross Mirkarimi, and I never claimed to be. Mirkarimi did, however, compromise the progressive position in 2007 when he chose to fund more cops over affordable housing and gave the People's Budget little to no political cover when the mayor's forces unleashed a full assault against our budget priorities.

Mirkarimi's four years on the board does not automatically make him the best candidate, but it should provide him with enough insight to make the same choice I did to allow another progressive to lead.

**Chris Daly**  
*San Francisco*

### MIRKARIMI: IT'S ABOUT ISSUES

I thank the *Guardian* for the endorsement for Board of Supervisors president. The contest for the presidency needs to reflect our values and focus on record and vision.

The leadership fight thus far has taken on an unprogressive machine-like demeanor, bullying for a desired outcome. This sets a

troubling tone, one that I haven't responded to because the real fight is defending our city and those most vulnerable from the economic crunch that threatens to claim all. The real challenge is to innovate revenue enhancement and job creation measures that hedge against a sustained downturn. The real need is to develop an inclusive climate on the Board of Supervisors that respects our differences while advancing progressive governance. And the real difference is that I am independent enough where I see consensus building as a more effective method than division and dysfunction.

**Ross Mirkarimi**  
*San Francisco*

The *Guardian* welcomes letters commenting on our coverage or other topics of local interest. Letters should be brief (we reserve the right to edit them for length) and signed. Please include a daytime telephone number for verification.

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## BART

CONT>>

to be heard and adjudicated by anyone except the BART police.

There is, in other words, no civilian oversight or accountability. This is unacceptable.

The killing of Oscar Grant isn't an isolated case. Back in 1992, a BART cop pulled a shotgun and killed an unarmed man named Jerrold Hall. Hall wasn't threatening the officer or anyone else. He was walking away. The shotgun pellets hit him in the back of the head. The officer, Fred Crabtree, was never subject to any discipline, and BART tried to cover up the whole thing (see "Lethal force," 12/9/92). In 2001, a BART cop shot an unarmed naked man who was seriously mentally ill (see "Gun crazy," 10/17/01).

The BART Board simply can't let this continue. The board must immediately create a process for civilian oversight of the BART police, including a civilian monitor to handle complaints. The BART board must establish a permanent police oversight committee that meets regularly to hear public comments and monitor police practices. Every city that BART passes through, starting with San Francisco, should pass a resolu-

tion demanding accountability for the BART cops, and the state Legislature (which granted the BART police peace officer status in 1976) should pass a measure mandating that the BART police have civilian oversight proceedings.

We're sick of this. How many more people have to die before BART gets its act together? **SFBG**

## AGENDA

CONT>>

of the crisis that we need to create opportunity, direction, and hope where there is violence, confusion, and despair. Our San Francisco values mean that we will tackle public safety by addressing the root causes of violence by seeking rehabilitation and restorative justice and push for real police reform by promoting the kind of community policing that is built on relationships between neighborhood residents and the police.

Our San Francisco values prompt us to make our city budget more transparent. We will initiate new programs only with the certainty that important services are not cut in the process. We will do our best to protect critical frontline city workers from privatization and layoffs.

We will work collectively to maintain the city's commitment to its public schools; promote public transit; foster sustainable development and new affordable housing connected to green and well-conceived public infrastructure; promote community choice aggregation and public power based on renewable energy; support local businesses and the hiring of San Francisco residents; safeguard our sanctuary city to make sure that immigrants can live free from fear of ICE raids; and fight to keep our vital neighborhood services working and our parks, libraries, and senior centers thriving.

We are committed to ushering in a new tone of cooperation and unity in San Francisco. Despite the enormous challenges and contending political views within the city family, we will work to ensure that our neighborhoods always win out over special interests. After all, politics is about improving the lives of everyday people. We look forward to working with you in this noble effort. **SFBG**

*Supervisor John Avalos represents District 11. Supervisor David Campos represents District 9. Supervisor David Chiu represents District 3. Supervisor Eric Mar represents District 1.*



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A•A•N



From telling why he had  
to prove himself on the  
Warped Tour and explain-  
ing why he doesn't drink,  
Star shares about success,  
talks shit about Tila Te-  
quila and explains why he  
thinks Paris Hilton is a role  
model for today's youth...

– from “MySpace's Brightest  
Star Is Ready to Shine” by  
Pollo del Mar, posted in the  
Promosexual blog

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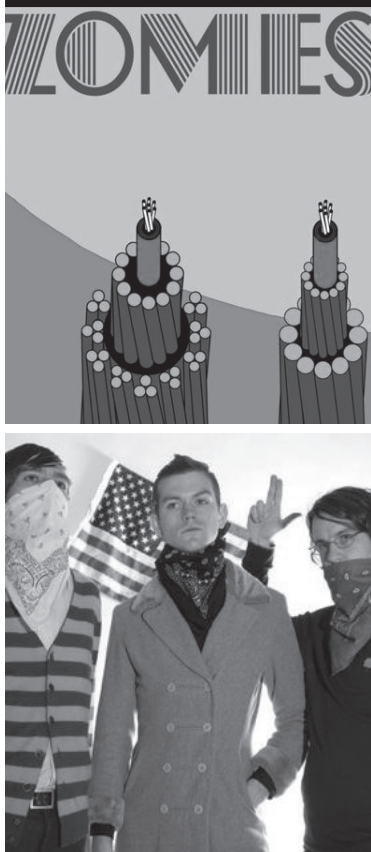
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# GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN NEWS + CULTURE



**THIS WEEK AT SFBG.COM**

Complete events, alerts, and music listings, SFBG TV goes to Speakeasy Brewery, Hotlist, comments, and so much more!

**IN THE BLOGS**

**Noise** Top 10s from Mi Ami, Sholi, Yellow Swans, Hank IV, Sonny Smith, Morning Benders  
**Politics** BART police coverage, pimpin' out Oakland, more PG&E crap  
**Pixel Vision** Street Threads by night, Mix, Blender, more Lit



## Don't leave your home

A foreclosure can be tough on tenants — but it shouldn't lead to eviction

By **Ricky Angel**  
> [news@sfbg.com](mailto:news@sfbg.com)

On Oct. 4, 2008, Genevieve Hilpert came home to her apartment in the Outer Mission to find her gas shut off. The 35-year-old, who lives alone, hasn't had gas service since then. Her landlord moved to the Philippines, the bank foreclosed on the property, and a real-estate broker assumed control.

Hilpert, an international student, was told by the broker to continue paying her rent, but she isn't even sure who gets the check.

Hilpert is facing a problem all too common these days: she's a tenant in a building that — through no fault of her own — is in the legal limbo of foreclosure. Hilpert is relatively lucky — she hasn't been evicted. But necessary repairs, like the broken gas ser-

vice, aren't getting made.

The property manager, she told us, "hasn't done anything. He hasn't turned on the gas. [I] don't know who is who."

Hilpert's case demonstrates a less-publicized part of the nation's housing crisis. In many instances, rent-paying, law-abiding tenants have come home to find padlocks on their doors and notes telling them to find other places.

The renters may have kept up with their bills — but the owners have not. And when a bank forecloses on a building, the tenants can be forced out. "The renters we've seen have been displaced," Sara Shortt, executive director of the Housing Rights Committee, told the *Guardian*. She mentioned that in many instances their utilities have been shut off, and renters have been left in a bind between brokers and banks. She said, "[Renters] are completely innocent victims of [the] financial crisis."

In San Francisco, it's illegal for a bank or broker or anyone else to evict a tenant just because the ownership of a building changed hands. But many tenants don't realize that.

In an effort to promote tenant-rights awareness, the Assessor-Recorder's Office will be circulating letters to inform tenants when a landlord has received a 'Notice of Default' — the precursor to a foreclosure. "According to San Francisco law," the letter says, "it is illegal for the new owner to ask you to leave without just cause or shut off your utilities." Since most of the renters who have been evicted by this latest ruse don't speak English, the letter is being circulated in English, Spanish, and Chinese.

The letter advises tenants to contact housing organizations that can help, including the Housing Rights Committee of San Francisco, Comite De Vivienda San Pedro, and the Asian Law Caucus.

CONTINUES ON PAGE 10 >>



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4	\$56,600	\$75,450	\$94,300
5	\$61,100	\$81,500	\$101,850
6	\$65,650	\$87,500	\$109,400





## ALERTS

By Steven T. Jones

&gt; alerts@sfbg.com

## THURSDAY, JAN. 8

**Support Obama's economic plan**  
President-elect Barack Obama has called for an economic recovery package focused on green jobs, health care reform, clean energy, infrastructure investments, and tax cuts for working families, but Congress has been reluctant to take aggressive action. So the Association of Community Organizations for Reform Now (ACORN) — with support from MoveOn.org — has called a rally to help stiffen congressional spines and hand Obama his first big victory.

11 a.m., free  
City Hall  
1 Dr. Carlton B. Goodlett, SF  
www.acorn.org  
www.moveon.org

**Mmm, roasted supervisors**

The new San Francisco Board of Supervisors will be sworn into office at noon in City Hall, followed by election of the new board president, speeches, and other ceremonial actions. And that night, the four freshman progressive supervisors will be feted and roasted during a community-building party at the SoMa nightclub Temple. Come join the fun, celebrate the victory, and dance to some hot DJs.

8–10 p.m., free  
540 Howard, SF  
julian.n.davis@gmail.com

## SATURDAY, JAN. 10

**Oppose the Israeli invasion**

A coalition of antiwar and pro-Palestinian groups are calling for a National Day of Action against Israel's recent invasion of Gaza, including marches in Washington DC, San Diego, Los Angeles, and San Francisco. The sponsoring groups include ANSWER Coalition, Muslim American Society Freedom, Free Palestine Alliance, National Council of Arab Americans, and Al-Awda, the International Palestine Right to Return Coalition.

11 a.m., free  
Gather at Civic Center Plaza, Polk and Grove, SF  
info@answercoalition.org  
www.answercoalition.org

**End of a Big Year**

The Golden Gate National Recreation Area culminates its Endangered Species Big Year — which was intended to increase awareness of the 33 endangered species in the region — with a celebration and awards ceremony. Three active participants in the year-long program will share \$3,000 in prize money for sighting and taking actions to help the most endangered species: Steve Price, Liam O'Brien, and David Seaborg. More than 250 other participants will be on hand to eat free food and take a final group hike to observe the Western snowy plover.

1–4 p.m., free  
Crissy Field Center, 603 Mason, SF  
bplater@ggnrbigyear.org  
www.ggnrbigyear.org

**The truth behind war**

What really causes and sustains wars? Come to this innovation program and find out. Full Picture, SF Friends, the

American Friends Service Committee, and the Women of Color Resource Center are teaming up to present PeaceGame, a popular educational curriculum that explores the relationships among war, militarism, gender, class, and race. The program is part of a larger Truth in Recruitment project that teaches activists to better communicate with youth and families.

9 a.m.–1 p.m., \$10–\$25 donation requested but nobody turned away  
65 Ninth St., SF  
Sschwartz@afsc.org  
(415) 565-0201 ext. 24

## WEDNESDAY, JAN. 14

**Burning Man tickets**

Burning Man is the most eagerly anticipated event of the year for many residents of San Francisco, the city where this popular annual arts festival was born in 1986. And the day tickets go on sale is usually a frantic online scramble for the cheapest version of these expensive passes to Black Rock City, the temporary city erected in rural Nevada every August. This year, the first 9,000 tickets go for \$210 each (and they're likely to go quickly, often within the first hour), then increase in \$20 increments for subsequent batches of 9,000 before settling at \$300 each.

10 a.m., \$210–\$300  
tickets.burningman.com SFBG

Mail items for Alerts to the Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 255-8762; or e-mail alerts@sfbg.com. Please include a contact telephone number. Items must be received at least one week prior to the publication date.

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\* Typically includes the following services:

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- Lubricate Chassis (if applicable)
- Check Air Filter
- Inspect Front & Rear Brakes
- Inspect Belts
- Inspect Hoses
- Set Proper Tire Air Pressure
- Rotate Tires
- Inspect CV Boots & Drive Axles
- Inspect Wiper Blades
- Road Test

Starting As Low As

**\$79.95\*****15,000 MILE SERVICE**

SUGGESTED INTERVALS- 15,000/ 45,000/ 75,000/ 105,000/ 135,000 MILES  
\* Typically includes the following services:

- Replace Engine Oil & Filter (with Pennzoil 5 quarts)
- Check & Top Off All Fluids
- Lubricate Chassis (if applicable)
- Replace Air Filter
- Replace Spark Plugs\*
- Adjust Idle Speed (if applicable)
- Inspect Front & Rear Brakes
- Clean & Adjust Rear Brakes (if applicable)
- Inspect Brake Lines & Hoses
- Adjust Parking Brake (if needed)
- Inspect Belts
- Inspect Hoses
- Set Proper Tire Air Pressure
- Rotate Tires
- Check Engine Timing (if applicable)
- Inspect CV Boots & Drive Axles
- Inspect Suspensions
- Inspect Steering System
- Lubricate Hinges, Locks & Latches
- Inspect Exhaust System
- Check Exterior Lights
- Inspect Wiper Blades
- Road Test Vehicle

Starting As Low As

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\* Typically includes the following services:

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- Lubricate Chassis (if applicable)
- Replace Air Filter
- Replace Spark Plugs\*
- Adjust Idle Speed (if applicable)
- Replace Transmission Fluid
- Replace Brake Fluid
- Replace Coolant
- Replace Axle Fluid (if applicable)
- Check and Adjust Engine Timing (if applicable)
- Check & Adjust Belts (if needed)
- Pressure Test Cooling System
- Inspect Hoses & Clamps
- Inspect Heating & Cooling System
- Service Battery & Connections
- Test Charging System
- Set Proper Tire Air Pressure
- Rotate Tires
- Adjust Steering Gear Box
- (if applicable)
- Inspect Front & Rear Brakes
- Clean & Adjust Rear Brakes (if applicable)
- Adjust Parking Brake (if needed)
- Inspect Calipers, Rotors & Drums
- Inspect Brake Lines & Hoses
- Check & Adjust Clutch (if applicable)
- Lubricate Hinges, Locks & Latches
- Check Fuel System Filters
- Inspect C.V. Boots & Drive Axles
- Inspect Exhaust System
- Inspect Steering System
- Inspect & Lubricate Suspension
- Check Exterior Lights
- Inspect Wiper Blades
- Road Test Vehicle

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- Drain and refill transmission with new fluid
- Inspect Hydraulic

- System (if applicable)
- Inspect front axles & driveshaft
- Inspect output shaft seals
- Inspect rear main seal
- Road test
- Lifetime adjustments

\*Price shown is for a basic four cylinder American and Import car or light truck.

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- Inspect rotors and drums
- Inspect master cylinder, wheel cylinder, hoses and calipers
- Repack wheel bearings (if applicable)
- Top off brake fluid
- Adjust parking brake (if needed)
- Tire rotation upon request
- Road test
- \*semi-metallic pads extra. Machining rotors or drums extra

Price for your vehicle may vary. Call for details. Expires 2/11/09 SFBG

## TIMING BELT SPECIAL

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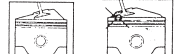
## INCLUDES:

- Installing new GATES timing belt
- Inspect accessory belts
- Check & adjust timing (if applicable)
- Inspect water pump
- Inspect camshaft seals
- Inspect crankshaft seals
- Inspect tensioners & idlers
- Road Test

## Why You Need To Replace The Timing Belt

Most manufacturers recommend replacing every 60,000 miles or six years. If the timing belt breaks it could cause serious engine damage.

\*Price shown is for typical four cylinder American & Import car or light truck. Price for your vehicle may vary. Call for details.



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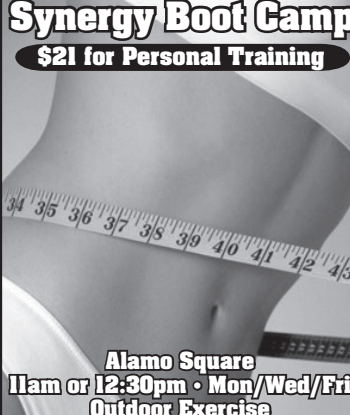
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## Foreclosure CONT.

"Do not leave your home," said Assessor-Recorder Phil Ting, addressing tenants at a recent press conference.

The Assessor-Recorder's Office estimates that 25 percent of all buildings that received a Notice of Default in San Francisco are occupied by tenants. And that's a lot of tenants: according to the Housing Rights Committee, Notices of Default recorded with the city rose 94 percent between the 3rd quarter of 2006 and the 3rd quarter of 2008.

The Housing Rights Committee of San Francisco reported 75 cases in the past year involving tenants facing displacement after a foreclosure. In the month of September alone, there

"Renters are completely innocent victims of the financial crisis."

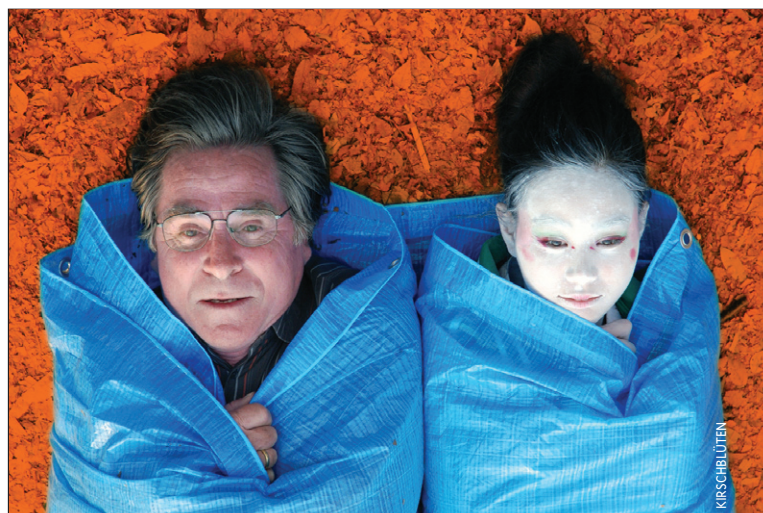
Sara Shortt, executive director, Housing Rights Committee

were 17 cases. The most common problems renters face include utility shut-offs, illegal eviction attempts, not knowing where to send rent, and illegal entry and harassment by brokers and landlords.

The law may seem confusing, and in some cities, a foreclosure may mean the tenants have to go. But that's not the case in San Francisco. The city's rent ordinance requires "just cause" for eviction — and a change of ownership, no matter the cause, is not in itself a just cause.

The San Francisco Rent Board's literature makes that clear: "The Court of Appeal held in *Gross v. Superior Court* (1985) ... that foreclosure, like any other sale, is not a just cause for eviction under the Rent Ordinance and provides no basis to force the tenant to leave."

As Shortt told us, "We're worried about the folks out there that haven't come to us.... We hope through this program people will be educated and know their rights, and not be displaced." **SFBG**



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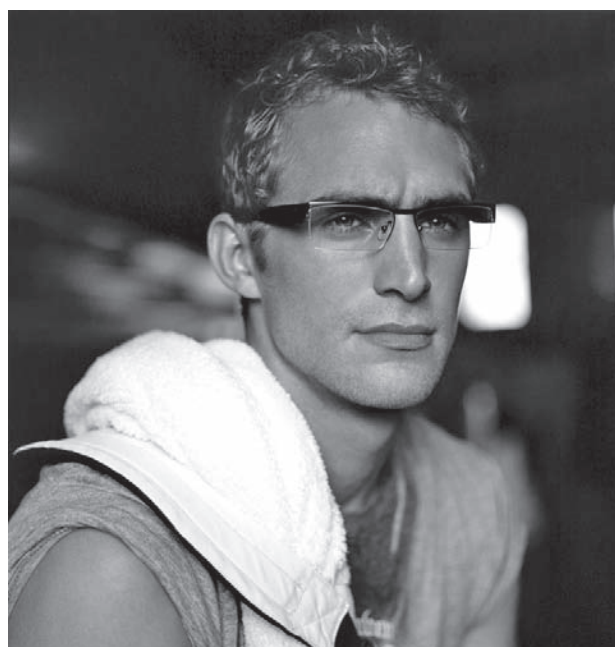
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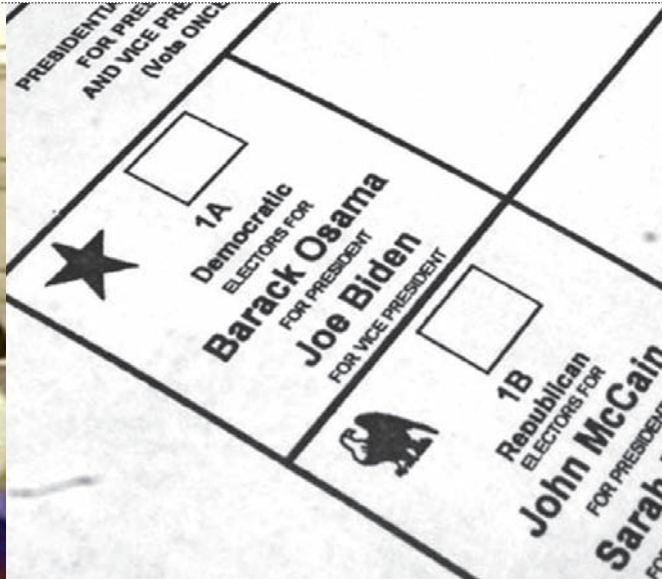
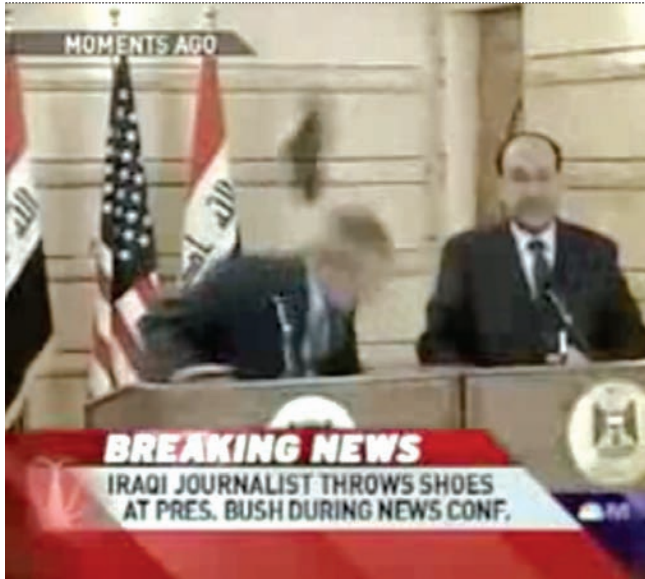
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Bush ducks — and doesn't know why. They can't get the next president's name right in New York. And *Hustler* knows *Who's Nailin' Paylin*.

By Tim Redmond  
> tredmond@sfbg.com

## Offies 2008

Presenting the 2008 off-guard awards for the worst, the lamest, and the most insane and idiotic moments of a year that seemed like it would never end

### SEE, IT ALL DEPENDS ON WHAT THE MEANING OF "YOU BETCHA" IS

The Alaska legislature concluded that Sarah Palin had violated ethics laws when she tried to have her ex-brother-in-law fired from the state police. Palin immediately announced that she had been cleared of any wrongdoing.

### AND THIS WAS THE GUY WHO RAN THE ECONOMY ALL THOSE YEARS?

Former Federal Reserve Chair Alan Greenspan admitted there was a "flaw" in his free-market approach to economic policy, but said he wasn't sure exactly what went wrong.

### GREAT MOMENTS IN PUBLIC POLICY

A treasury department spokesperson announced that the agency had set \$700 billion as the amount for the financial bailout because "we just wanted to choose a really large number."

**THEY SAVED VILLAGES THAT WAY IN VIETNAM, TOO, BUT YOU MANAGED TO DUCK THAT WAR, SO YOU WOULDN'T UNDERSTAND**  
George W. Bush addressed the massive federal bailout of the banking system by saying "I've abandoned free-market principles to save the free-market system."

### WHY THE RICH ARE DIFFERENT FROM YOU AND ME

John McCain admitted he didn't know how many houses he owned.

### PROOF POSITIVE OF THE VALUE OF A YALE EDUCATION

President Bush, addressing the state of the economy, announced that "if money isn't loosened up, this sucker could go down."

### WHOOOPS, GUESS THAT ONE ISN'T WORKING OUT SO WELL, EH?

Levi Johnston, who impregnated Sarah Palin's

daughter, Bristol, described himself as a "fuck-ing redneck" who didn't want kids.

### THE CASE FOR A FEDERAL BAILOUT, #422

P. Diddy announced that the economy and the cost of fuel had forced him to give up private jet travel.

### ENTIRELY APPROPRIATE FOR A MAN WHO'S AN ASSHOLE

A book by Cliff Schecter reported that McCain had called his wife, Cindy, a "cunt."

### WELL, THEY'RE A LOT MORE POLITE ABOUT THESE THINGS DOWN IN BRAZIL

A Brazilian former exotic dancer said she'd had an affair 50 years ago with John McCain, whom she called "my coconut desert."

### BUT DON'T WORRY, HILLARY, BARACK LIKES YOU FINE

Samantha Power, an advisor to Obama, called Hillary Clinton "a monster."

### THAT'S RIGHT — THE ONE WHO KICKED YOUR ASS. THAT ONE.

In a presidential debate, McCain referred to Obama as "that one."

### SUCH HIGH PRAISE FROM SUCH A WONDERFUL MAN

Illinois Gov. Rod Blagojevich referred to Obama as "that motherfucker."

### NATURALLY — SHE LIVES IN ALASKA, AND YOU CAN SEE ENERGY FROM THERE

McCain said Palin "knows more about energy than probably anyone in the United States."

### FORTUNATELY, HE NEVER GOT TO THE OVAL OFFICE, SO SOME OF US MAY ESCAPE CUSTODY

In a speech, McCain referred to Americans as "my fellow prisoners."

### AS LONG AS THEY SIP IT SLOWLY, SO AS NOT TO BURN THEIR ITTY-BITTY MOUTHS

McCain proclaimed that "we should be able to deliver bottled hot water to dehydrated babies."

### NEVER MIND *GRAN TORINO*, *THE WRESTLER*, AND *MILK* — THE OSCAR GOES TO ...

A TV station in Germany reported that the East German secret police had made private porno movies in the early 1980s with titles like *Private Werner's Big Surprise* and *Fucking for the Fatherland*.

### WHERE IS PRIVATE WERNER WHEN YOU NEED HIM?

Eliot Spitzer, the crusading governor of New York, had to resign after a federal sting operation found he had spent more than \$80,000 on high-end prostitutes from the Emperor's Club. On an FBI wiretap, a prostitute named Kristen, after an assignment with Spitzer, told her boss she'd heard that the governor would "ask you do to do things that, like, you might not think were safe" but that "I have a way of dealing with that. I'd be like, listen dude, do you really want the sex?"

### NOTHING WRONG WITH THIS PICTURE, YOU BETCHA

Palin gave a speech on the economy while TV cameras captured a farmer beheading turkeys and draining the blood from their carcasses.

### ANOTHER HERO FROM MCCAIN'S STRAIGHT TALK EXPRESS

Joseph Wurzelbacher rose to fame as Joe the Plumber after he confronted Obama and said that the Democrat would force him to pay higher taxes. It later turned out that Joe wasn't a licensed plumber, owed \$1,182 in back taxes, and didn't make anywhere near enough money to be affected by Obama's tax plans.

### CROSS DRESSING, GRASSY KNOLL VARIETY

Rep. Dana Rohrabacher (R., Orange County) dressed in drag and pretended to be a human-rights worker named "Diana" to sneak into a state prison and badger Sirhan Sirhan, whom the congressman believed was part of a vast Arab conspiracy to kill Robert Kennedy.

### IT'S FINE TO BLAST THE QUEERS, JUST DON'T GO BADMOUTHING AMERICA

Barack Obama, who was stung by criticism that

CONTINUES ON PAGE 12 >>





Newsom talks — and says nothing. Palin discusses the economy as turkeys die. Bargain shoppers kill a man at Wal-Mart. | NEWSOM PHOTO BY LUKE THOMAS; WAL-MART PHOTO BY PAT MAZZERA

Offies CONT>>

his former pastor criticized America, chose for his inaugural convocation a pastor who says homo-sexuality is a sin.

LET’S SEE. 90,000 CIVILIAN DEATHS, THE RISE OF AL QAEDA, WATER, FUEL, AND ELECTRICITY SHORTAGES, GANGS OF ARMED THUGS IN THE STREETS ... CAN’T IMAGINE WHAT THIS DUDE WAS UPSET ABOUT

An Iraqi journalist who threw two shoes at Bush was beaten badly by security guards; Bush later said he “didn’t know what the guy’s beef was.”

WHY HE WOULD COVER UP THAT BEAUTIFUL HAIR, WE’LL NEVER KNOW

Mayor Gavin Newsom wore a cowboy hat and rode a horse for a photo shoot at his wedding.

PERHAPS MS. SILVERMAN CAN GET HIM TO PUT HIS HANDS AROUND THE CITY BUDGET, TOO

Newsom groped comedian Sarah Silverman on stage at a Democratic National Convention party after she said she wanted to “sexually discipline” him.

FIRE IN THE HOLE

An unknown arsonist with an unknown motive set more than half a dozen portable toilets on fire in San Francisco.

THIS, FROM A MAN WHO WROTE THE BOOK ON POLITICAL SLEAZE IN CALIFORNIA

Former Mayor Willie Brown complained about progressives using techniques from “Tammany Hall or Richard Daly’s Chicago” to take over the local Democratic Party.

HEY, SOMEBODY’S GOT TO CHANNEL MR. MAGOO

Witnesses reported seeing Carole Migden talking on her cell phone and reading while rapidly changing lanes at 80 mph on the freeway shortly before she crashed into another car. One caller to the state police asked officers to “please get out here, she’s scary.”

NOW THAT WE KNOW WHO’S REALLY IN CHARGE AT CITY HALL, WE CAN STOP WASTING OUR TIME WITH THE ELECTED OFFICIALS

Newsom’s press secretary said that reporters wondering about the mayor’s position on public power should ask Pacific Gas and Electric Co. consultant Eric Jaye.

MY GOD, YOU WOULDN’T WANT ANY HUNGRY PEOPLE TO ACTUALLY EAT THE MAYOR’S FOOD

Newsom spent more than \$50,000 in city money protecting his slow-food victory garden near City Hall from homeless people.

I’M HAPPY TO WORK WITH YOU, AS LONG AS I DON’T HAVE TO TELL YOU ANYTHING AND YOU DON’T ASK ANY QUESTIONS

Newsom appeared before the Board of Supervisors to discuss his budget cuts, but didn’t actually hand out the budget proposal. Press aides handled that job two hours later.

SINCE THAT APPROACH HAS WORKED SO WELL WITH RAPE VICTIMS

Sam Singer, a \$400-per-hour flak for the San Francisco Zoo, sought to blame the victims of a tiger attack by saying that they were drunk and asking for it.

WE’LL GET THOSE BUGGERS — AND THEIR LITTLE DOGS, TOO

California officials threatened to bombard the Bay Area by spraying hazardous moth pheromones from helicopters to eradicate an agricultural pest that has probably been around for decades and will almost certainly survive the assault anyway.

YOUR RATEPAYER DOLLARS AT WORK

PG&E spent \$10 million to fight a public power proposal.

THE CROWDS CHEERED A DRAMATIC EVENT AS THE OLYMPIC SPIRIT OF INTERNATIONAL COOPERATION CAME TO ONE OF THE WORLD’S GREAT CITIES ... OH WAIT, THAT MUST HAVE BEEN SOMEWHERE ELSE

Newsom decided to avoid protests by keeping the route of the Olympic torch relay secret.

ANOTHER SIGN OF POLITICAL BRILLIANCE FROM THE MAN WHO WOULD BE GOVERNOR

Newsom tried to mess with the supervisors by having voters support his Community Justice Center, which the voters then rejected.

WHEN THERE ARE NO PROBLEMS LEFT FOR THE WORLD’S GREAT RELIGIONS TO SPEND MONEY ON

The San Francisco Catholic archbishop helped convince Mormon leaders to join him in pouring millions of dollars into defeating same-sex marriage. **SFBG**

THE 2008 LAMEBOW AWARDS: THE TACKIEST, BASS-ACKWARDIST MOMENTS OF QUEER 2008

Wow, oh wow — 2k8 was such an incredible trainwreck “LGBT: WTF?” year that we’ve resurrected our Lamebow Awards, a tarnished-star-studded list of some of the biggest gay boners of the past queer year. And, hey, 2009 already looks like a winner, with Barack Obama inviting extra-special homophobic walrus Rick Warren to give his inaugural invocation in Washington, DC — on the very same weekend as the capital’s biggest queer S-M event, the Mid-Atlantic Leather Weekend. So far Obama says he “probably” won’t attend the MAL haps. Up from bondage, Barack! Give us chains we can believe in.

**Best MySpace Bisexual:** It’s a tie! The original MySpace Bi, **Tila Tequila** of MTV’s desperate cross-gender dating show *Shot of Love*, wins again for her assertion to *Us Weekly* that legalized same-sex marriage is “because of me.” Before her show came out, “everyone was still a little apprehensive about same sex relationships,” she said. “Then they realized, ‘Wow, everyone is really into this stuff, and it is fine.’” *Really*. Sharing the award this year is, of course, **Lindsay Lohan** — because rehab makes you gay and want to blog about it.

**Best Idol Anticlimax:** This one goes to **Clay Aiken** — not because he finally came out on the cover of *People* — shocker! Sing it, sister — but because he didn’t even have to *try* to clinch the top spot on that “Men Who Look Like Old Lesbians” blog.

**Best What Did You Expect, Buddy:** “Manhunt.net Founder **Jonathan Crutchley** Donates \$2,300 to McCain Campaign!” Please. It’s Manhunt, people — the only surprise here was that he didn’t round up to \$3,000 and end up only giving \$50.

**Best Killer Irony:** When Austrian fascist and anti-gay leader Jörg Haider died in a head-on auto collision with a tree this fall, it was revealed that he was sleeping with his uber-twink communications director — and that he crashed after pounding drinks in a gay bar. Just research, we’re sure.

**Best Hairplugged Pander:** Nothing warmed our heart cockles more than **Joe Biden** shouting, “No! Neither Barack Obama nor I support redefining, from a civil side, what constitutes marriage. We do not support that!” when asked “Do you support gay marriage?” during the vice presidential debates. Thanks, Joe. Of course, Sarah Palin saying she knew a gay person once in Alaska when asked the same question was just as ridiculous. But Palin is disqualified from the Lamebows, because even after spending \$23,000 on a makeup artist, she still did that whole horrifying “smear dusty rose rouge up your cheekbones” thing.

**Best Done Just Dug a Deeper Hole:** Emerging from a swamp more horrifyingly rancid than Kathy Griffin’s fan base, former congress member and heinous pedophile **Mark Foley** granted a crocodile-tear-filled interview to Florida’s WPTV in which he insisted that he’d done nothing “really” wrong and blamed his behavior on alcohol and childhood abuse by a priest (who, sadly, confirmed the charge). Stay in the grave, already! Even scarier: Foley’s interior-designer boyfriend is still with him. Break the cycle, dude.

**Best double STFU:** “Ur So Gay” but “I Kissed a Girl”? Yawn, yawn, and wrong, **Katy Perry**. U suck.

**Best Maybe Meth-Driven Midlife Meltdown:** It’s fast becoming a far-too-public trend — the gay version of Viagra-crazed gray beards: reach 45, drop 50 pounds, get a bunch of lame tattoos, and hit the circuit 10 years too late. Then, if you’re famous, pose naked in a 1,000 boring rags and ad campaigns while still keeping your 20-year-old porn star wannabe hustler boy-toy on the speed dial. Kudos, then, to **Marc Jacobs**, who did all this and Facebooked it in real time, too.

**Best Scapegoat:** We wanted to give this one to black people, because of that whole hothead blame game us gays had so much fun playing after Proposition 8 passed. *Classy*. But that all happened, like, 500 blog centuries ago, so we’re gonna go with **global-warming queers**. Yep, according to a pre-Christmas speech by Pope Eggs Benedict XVI, “saving humanity from homosexual or transsexual behavior [is] just as important as saving the rainforest from destruction.” Is that man in a dress aware of just how many trannies come from the Amazon?

**Best Ginormous Oops:** Wait a minute. **Prop. 8** passed? (**Marke B.**)



# Losing the West

By Amanda Witherell  
 > amanda@sfbg.com

**GREEN CITY** Our society can't continue functioning the way it does. Exploiting the natural abundance of resources in the western United

States, without balancing the needs of nature, has led to the myriad environmental problems outlined in *The American West at Risk*, a book recently penned by Bay Area-based geologists Richard W. Hazlett, Jane E. Nielson, and Howard G. Wilshire.

A thorough survey of environmental issues related to forestry, water, agriculture, mining, road building, outdoor recreation, waste disposal, military testing, nuclear energy, and warfare, the book was written from the perspectives of scientists, but told in such a way that the science makes the case for preservation by driving home the point that everything the human race depends on comes from nature. Ultimately, the authors stress that the solution is home-grown. "Americans have to start caring about the survival of small communities, their local towns, and their local resources."

We caught up with Nielson and Wilshire by phone to discuss the book in anticipation of their visit to San Francisco this week.

**SFBG** *It often seems like saving the world becomes an emotional or moral stance and less of a scientific one — or that's how it frequently gets framed by opponents.*

**JANE E. NIELSON** That's right, and for no reason. Economics have become more important. One of the things we're trying to say is the environment is the basis for our economic well-being.

**SFBG** *Do you think that if people more fully realize that resources aren't infinite, thriftiness will become more of the American lifestyle?*

**JEN** It would be very desirable for people to realize that more, to have it taught in schools. How much time we have left to do that, I don't know. I feel that once people do get an appreciation for the fact that life is going to be leaner, that the soil is really important, things can change very rapidly.

**HOWARD G. WILSHIRE** My pessimism is borne of the fact that they will have to respond quickly

because we are on the brink of serious problems. Climate change is a big one and coping with that — the plans that are being endorsed now and pushed now by politicians and businesspeople — are that we're going to have to find alternatives to cheap oil to keep on doing what we're doing.

**SFBG** *In the book you reveal a pattern of public commons being used to benefit a minority, whether its subsidies for big growers, cheap grazing rights, water rights for a handful of a farmers ...*

**HGW** It's across the board.

**SFBG** *How do we break these patterns of privilege, because it's so ingrained it seems like an institutional problem?*

**JEN** I have to tell you this is something that just sort of grew on us as we wrote the book. We knew about various subsidies, but the immensity of it and the pervasive pattern really only became clear as we progressed through the book.

**SFBG** *It's interesting that not only is there a pattern of subsidies, but they're for a very small percentage of people.*

**JEN** The whole history of land ownership in this country was intended to support the small person. The Homestead Act was supposed to give land to individuals, but most people failed at homesteading and there was no provision built in to prevent land from being gobbled up by big land-owners.

**SFBG** *So how can we flip this? Some of it is local, but for a lot of it these laws are federal.*

**HGW** We have to take money out of the election system so we can get people free of monetary interest promoting their offices to do something useful. There are people who have the insight and the knowledge to know that we have got to stop this bleeding of our resources through subsidies. **SFBG**

*The three authors will be reading and discussing the book Thursday, Jan. 8 at Books Inc. Opera Plaza, 601 Van Ness Ave. The event begins at 7 p. m. More information can be found at [losingthewest.com](http://losingthewest.com). A review of the book is in this week's Lit section. The entire interview is online at [sfbg.com](http://sfbg.com).*

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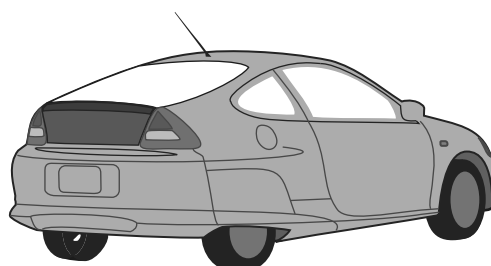
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# GUARDIAN

THE SAN FRANCISCO BAY GUARDIAN PICKS



JAN. 7-13, 2009  
**BOOKING**

By Johnny Ray Huston  
> johnny@sfbg.com

Welcome to a super secret book issue, where you'll find reviews, interviews, and some preview picks for events at the library, where books are relatively "free." I'll kick things off with a rave for Blaine Dixon's *Polk Gulch* (Blurb, 144 pages, \$49.95), a semi-self-published collection of photos of life on one of San Francisco's most storied streets. Blaine's black-and-white eye is a West Coast counterpart to the Times Square views of Larry Clark and Gary Lee Boas, and the book's final contemporary color section is packed with wise irony. *Polk Gulch* may not be what it once was, but *Polk Gulch* proves small publishing is still spirited, intelligent, and surprising.

www.blurb.com/user/  
Vercingtorix

**THURSDAY**  
JAN. 8

LIT

**Edward Carpenter: A Life of Liberty and Love**

If ever there was a time to wear your sandals in January, it's now, when you take a trip to the library to hear Sheila Rowbotham discuss *Edward Carpenter: A Life of Liberty and Love* (Verso, 580 pages, \$40). Carpenter helped introduce sandals to England, but he's better known as a Uranian whose homogenic manifestations far predate Björk's, and Carpenter was the Harry Hay—maker whose pioneering gay freedom helped spark gay-rights movements. (His romantic comrade George Merrill also allegedly inspired E.M. Forster to write *Maurice* by touching Forster once with his magic hands, just above the buttocks.) Has love come of age in the way that Carpenter — who wasn't fond of marriage — hoped? (Huston)

6:30–7:30 p.m., free  
San Francisco Main Public Library

100 Larkin, SF  
(415) 557-4400  
sfpl.lib.ca.us

VISUAL ART

**"Paul Urlich: Gone But Not Forgotten"**

Hauntology, a musical genre identified with the United Kingdom's Ghost Box label, as well as dubstep producer Burial, explores the in-between state that's neither being nor nonbeing. Of course, sounds are divorced from representation in a way that painting and drawing aren't, so it's not totally surprising that, despite the current surge in haunted recordings, Paul Urlich's art is on a short list of painters trading in residues and ectoplasm. Urlich's soft gouache renderings recall the loose brushwork of Marlene Dumas, while his drawings inch closer to his source material: family albums purchased at estate sales.

(Brandon Bussolini)

6–9 p.m., free  
Fecal Face Dot Gallery  
66 Gough, SF  
www.fecalface.com

**FRIDAY**  
JAN. 9

CLUB/PERFORMANCE

**The Rod's Four-Year Anniversary Bash**

Come on in, the water's wet! Spare the child and spoil the Rod as old reliable DJ Bus Station John's club of the same name celebrates its fourth birthday, complete with hot-soak hose-down frolics courtesy of hostess Marke B. (of *Guardian* superstardom). I'm talking about wet jockstrap contests. Guys, now is the time to strip off those winter clothes and show us your strapping selves by modeling a garment the aptly-monitored Brian Pronger enthuses about in the 1992 tome *The Arena of Masculinity: Sports, Homosexuality, and the Meaning of Sex*. You don't have to be homosexual — or a book-reader. The more the merrier. Join this month's cast of Rodney's as they stuff their Bingenheimers into athletic pouches designed to show off the bare ass. Or just cheer them on. (Huston)

10 p.m.–3 a.m., \$5  
Deco Lounge

510 Larkin, SF  
(415) 346-2025  
www.decosf.com

ART

**"The Airport Project: Amanda Huguen and Jennifer Starkweather"**

As a kid, I'd ride the moving sidewalks at O'Hare International from concourse B to C, looking at the zigzag neon lights mirror-morph from one color to the next in a succinct rainbow pattern. I thought this was the future. The SaniSeats only further confirmed my belief that Chicago's airport was some signifier of my eventual trek to Little Dipper School with Rosie the Robot. "The Airport Project," a show of collaborative and solo work by Amanda Huguen and Jennifer Starkweather, transforms an airport fixation into something more substantial than my girlhood fancies. The two artists explore the layers, complexities, and patterns that characterize seven different airports. (Michelle Broder Van Dyke)

Through Feb. 14  
6–8 p.m., free  
Electric Works  
130 Eighth St., SF

(415) 626-5496  
www.sfelectricworks.com

FILM

**"California Fo Sho: An Evening of Video, Music, and Music Videos"**

Sonic Youth's *EVOL* (SST, 1986) is the ultimate malice-and-malaise-dipped evocation of California's post-hippie fallout — music that might be blasting at the Manson family's desert ranch or over the PA of a sun-bleached Hayward used car lot. Despite the hugeness of the topic, not much recent art has attempted to capture the experience of living in, and traveling across, today's California. Aaron Reitz's dizzying yet serene video piece *As Above, So Below* pieces together fragmentary glimpses seen from highways into an alternate Californian landscape, one that's psychedelic and grittily real. Accompanied by video works by Bob Thayer and a performance from the newly-minted band Grand Lake, "California Fo Sho" pushes out the jive and brings in the love. (Bussolini)

8 p.m., \$6





Artists' Television Access  
992 Valencia, SF  
(415) 824-3890  
www.atasite.org

VISUAL ART

**“What World Behind Those Ruby Eyes”**  
Luxury. That word is especially charged right now, in a manner of speaking. As the economy collapses, museums serve up the expensive designs of Yves Saint Laurent (at the de Young) and an exhibition devoted to Fabergé, Tiffany, and Lalique next month (at the Legion of Honor). The Dallas artist Michael Tole brings a twist to the longing for what Alexis Del Lago might call “so many beautiful things, darling.” Drawn from his digital photographs, Tole’s large, lavish, and lustrous paintings of Fabergé eggs aren’t reductive — they celebrate and critique baubles as the capitalist bubble bursts. **(Huston)**

Through Feb. 21  
5:30–7:30 p.m., free  
Cain Schulte Gallery  
101 Townsend, suite 207, SF  
(415) 543-1550  
www.cainschulte.com

SATURDAY  
JAN. 10

LIT

**“My Vocabulary Did This to Me: A Tribute to Jack Spicer”**  
“The poetry / Of the absurd comes through San Francisco television,” Jack Spicer wrote, adding, “If this is dictation, it is driving / Me wild.” By adding a number of unpublished works to the poems found in 1975’s out-of-print *The Collected Books of Jack Spicer*, Kevin Killian and Peter Gizzi’s new *My Vocabulary Did This to Me: The Collected Poetry of Jack Spicer* (Wesleyan, 508 pages, \$35) qualifies as a major addition to American poetry and San Francisco literature. In honor of the book’s arrival, a number of poets, authors, and artists — including Robert Glück, Colter Jacobsen, and Leslie Scalapino — will read poems by Spicer. **(Huston)**

1–3 p.m., free  
San Francisco Main Public Library  
100 Larkin, SF  
(415) 557-4400  
sfpl.lib.ca.us



MUSIC/VISUAL ART  
“Visual Music: Michael Mantra and Vanessa O’Neill”

Altered states of consciousness can be induced by fever, fasting, sleep deprivation, hypnosis, or psychoactive drugs. Another way to bring about an ASC is through light and sound stimulation that induces specific brainwave patterns. Both Vanessa O’Neill’s and Michael Mantra’s abstract films combine with ambient sounds or silence to encourage a meditative experience. O’Neill, who was part of the Wavelengths program at last year’s Toronto International Film Festival, will be showing four short works that play with color, subject and form, such as the TIFF film *Suspension*, where black-and-white and color combine in delicately hazy blue images in which sky and water blend seamlessly. **(Broder Van Dyke)**

8 p.m., free  
New Nothing Cinema  
16 Sherman, SF  
(408) 292-4245  
www.newnothing.wordpress.com

MUSIC/PERFORMANCE  
“Improvised Music and

Come on in, the water’s wet!

Movement: The Idea of West”

Playing off of the title of *The Idea of North* by Glenn Gould, *The Idea of West* is an attempt by the improv trio of Tony Dryer (contrabass), Jacob Felix Heule (drums), and Jacob Lindsay (clarinet) to translate psycho-geography through what the recording’s liner notes describe as “controlled improvisation and compositional structures.” With the patience and sustained dissonance of a Morton Feldman composition, and Heule’s rhythm-sabotaging scrapes and bubbles, the album’s six compositions are as meditative as they are avant-leaning. Paired with martial arts demonstrations — the venue is a martial arts studio — this performance is an opportunity to give form to what often seems like fiercely amorphous music. **(Bussolini)**

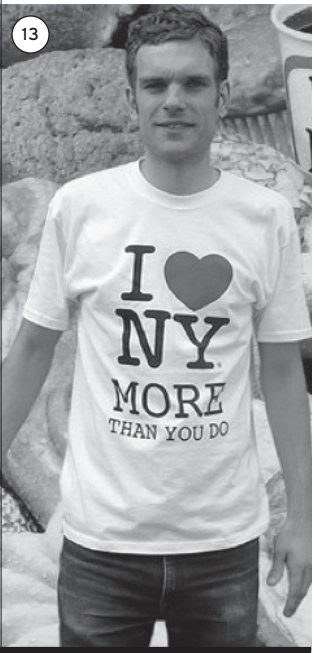
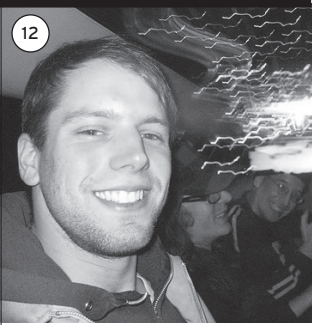
8 p.m., \$6–\$10 (suggested donation)  
Soja  
2406 Webster, Oakl.  
(510) 832-7652  
www.sojamartialarts.com

VISUAL ART

**“Mads Lynnerup: You Are the Artist, You Figure It Out”**  
Hey, you — Mads Lynnerup has something to say to you. Born in Denmark and partly art-educated in San Francisco, Lynnerup has a post-Holzer and post-Kruger flair for textual direct address. The evidence includes “If you see anything interesting, please let someone know immediately,” a poster series tweaking public service announcements about terrorism that won some appreciative words from *New York Times* critic Robert Smith. Whether exposing the routines of a neighborhood, spotlighting the activities of squirrels, or playing the role of a clock, Lynnerup presents unexpected perspectives with a sense of humor. **(Huston)**

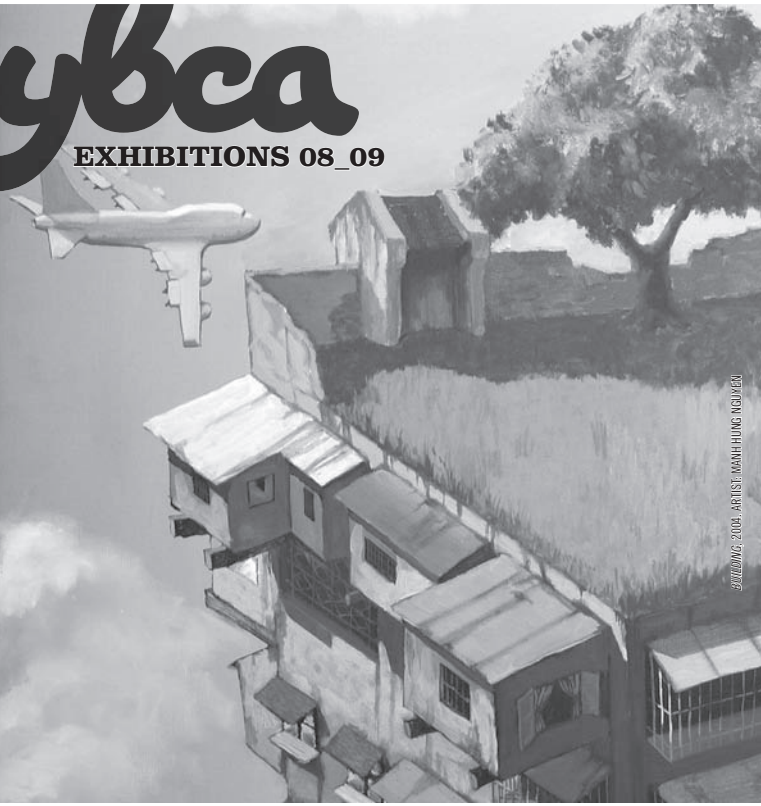
Through Feb. 14  
4 p.m., free  
Baer Ridgway Exhibitions  
172 Minna, SF  
(415) 777-1366  
www.baerridgway.com

CONTINUES ON PAGE 16 »



(1) cover of Blaine Dixon’s *Polk Gulch*, and (2-3) photos from *Polk Gulch* (see “Booking”); (4) Jack Spicer on the cover of issue 12 of *Caterpillar* (see Sat/10); (5) Edward Carpenter (see Thurs/8); (6) the Rod’s wet jockstrap contest (see Fri/9); (7) Oleg Liptsin’s *International Theatre Ensemble* (see Mon/12); (8) still from *Suspension* by Vanessa O’Neill (see Sat/10); (9) gouache painting by Paul Urich (see Thurs/8); (10) *Untitled (Four Eggs and Carriage)* by Michael Tole (see Fri/9); (11) Josh Kornbluth (see Sun/11); (12) Jacob Felix Heule (see Sat/10); (13) Mads Lynnerup (see Sat/10)  
EDWARD CARPENTER PHOTO BY F. HOLLAND DAY; PHOTO OF OLEG LIPT SIN’S THEATER ENSEMBLE BY OLEG LIPT SIN





**transPOP: KOREA VIETNAM REMIX**  
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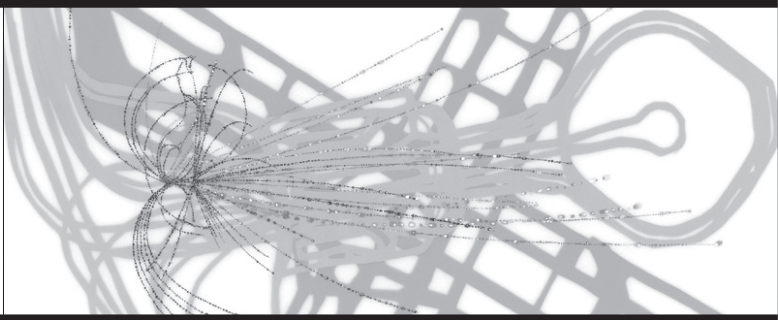
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**SFO/OAK** by Amanda Huguen  
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(see Fri/9)



**PICKS** CONT>>

**SUNDAY**  
JAN. 11

**STAGE**

**Andy Warhol: Good for the Jews?**  
My unprofitable career as a connoisseur of educational TV programming climaxed around the time I discovered the cable channel that broadcast *Classic Arts Showcase* and stumbled across PBS' *Josh Kornbluth Show*. Although the show was put on hiatus back in 2007, it was an ideal introduction to Kornbluth's sense of humor: generously goofy if somewhat obvious, based in the concrete everyday, and backed up by a lifetime of experiences surfing between different vocations. *Andy Warhol: Good for the Jews?*, Kornbluth's first commissioned piece, isn't in any danger of sacrificing these qualities, and its premise is just underdeveloped enough to give the monologist the room to make the subject his own. **(Bussolini)**

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**MONDAY**  
JAN. 12

**STAGE**

**Oleg Liptsin's International Theater Ensemble**  
In 1989, Oleg Liptsin formed one of the first independent theatre ensembles in the Ukraine, but in recent years he's been a strong Bay Area creative presence, bringing works by the likes of Gogol and Chekhov to San Francisco stages. His company's latest production includes contributions from a number of other local creators, including shadow-puppet master Larry Reed, video artist Kevin Quennesson, choreographer and dancer Ai-Cheng Ho, and robot creator Frank Garvey. Robots and Gogol? The result won't be ordinary. **(Huston)**

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**TUESDAY**  
JAN. 13

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Noise sneaks into the library thanks to this exhibit, which charts rock 'n' roll from Woodstock to the blog era, exploring how the music industry has affected social change and vice versa. Focusing on memorabilia from live events, it contains iconic photos of Berkeley peace protests, David Bowie as the Thin White Duke, and a young Michael Jackson. The art ranges from psychedelic poster art from Jimi Hendrix and Janis Joplin concerts to handbills and pin backs for Green Day and Bikini Kill. **(Broder Van Dyke)**

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**LOCAL ARTIST:**  
Wayne Smith



**TITLE** *Untitled (after GW) #1*  
**BIO** Wayne Smith is a visual and sound artist who lives and works in San Francisco. He received a BA in painting and MA in sculpture from San Jose State University. His work in a variety of media, including drawing, installation, and video, has been shown locally and nationally. In 2007, he collaborated with Berlin-based artist D-L Alvarez on a sound and video installation loosely based on Joan Didion's *The White Album*, at New York's Derek Eller Gallery. As Aero-Mic'd, he records music in SoundEdit 16, a now-defunct sound software, joined by an alternating group of musicians that has included Cliff Hengst, Scott Hewicker, William Fowler Collins, Cory Vilema, and Anne McGuire.  
**SHOW** “Zen With a Lisp: David Enos, Frank Haines, Wayne Smith.” Through Sun/11. Sun., noon–5 p.m. [2nd floor projects], call for address. (415) 824-2644.  
**WEB** www.projects2ndfloor.blogspot.com



trash pop culture news, notes, and reviews

## Scary kids scaring kids

**PG TERROR** The real magic kingdom is Disney Inc., which has managed to completely dominate family entertainment for at least 70 years, from *Snow White* (1938) to *High School Musical 3: Senior Year* (2007). Yet there was a period in the 1980s when the post-Walt studio appeared to have lost its way. The old formulas seemed tapped out, and attempts to find new directions floundered, at least commercially.

Thus there was a rush of incongruously un-Disneyesque titles venturing boldly into PG terrain: 1979 sci-fi thriller *The Black Hole* (featuring Anthony Perkins' drilling death); 1980 musical flop *Popeye* from least-apt-Disney-director-ever Robert Altman; 1981 medieval horror *Dragonslayer* (which had a priest flambéed in closeup); 1982's psychedelic *Tron*; 1985's seriously depressed fantasy *Return to Oz*, and so forth. Many of these have since developed cult followings, but they were pretty unloved back then.

One such notable failure — though somehow every kid of the era seems to have experienced nightmares from seeing it — was 1980's *The Watcher in the Woods*.

Based on Florence Engel Randall's young-adult novel, it has the Curtis family — parents Carroll Baker and David McCallum, ex-pro ice skater Lynn-Holly Johnson's oft-hysterical psychic teen Jan, and child horror-film regular (and eventual Paris Hilton auntie) Kyle Richards as demonically possessed tyke Ellie — renting the requisite spooky old English country mansion from spooky old Mrs. Aylwood (an imperiously restrained Bette Davis), whose own daughter mysteriously disappeared three decades earlier. Myriad inexplicable, near-fatal events targeting Jan point toward an explanation both supernatural and sci-fi.



**I always feel like somebody's watching me.**

*Watcher's* tortuous history exemplified a nervous studio's conflicting impulses. Disney wanted to make something "darker" — or did it? Rewrites lightened up scary material. There were creative arguments and forced changes during filming. Yet the often beautifully atmospheric film's woes had only begun.

The plug was pulled on completing elaborate F/X for a parallel-dimension climax, making for an abrupt, critically panned ending. This version was yanked from theaters after brief exposure in April 1980. A re-release in even softer form followed 18 months later. No less than three alternative endings were shot; Disney *still* refuses to release credited director John Hough's preferred cut. Midnites for Maniacs programmer Jesse Hawthorne Ficks doesn't even know which variant will open his "Broken Homes for the Holidays" triple bill. It's followed by 1986 classic *Stand by Me* and 1973's diabolically clever drive-in sleazefest *The Candy Snatchers*. **(Dennis Harvey)**

### **"BROKEN HOMES FOR THE HOLIDAYS"**

Fri/9, *Watcher in the Woods* (7:30 p.m.), *Stand by Me* (9:45 p.m.), *The Candy Snatchers* (11:45 p.m.), \$10  
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### **THE MIX**

- (1) Breakfast of Champions on New Year's Day
- (2) *The Music Library*, Jonny Trunk (Fuel Publishing)
- (3) Scoping hot bears at the Lone Star Saloon
- (4) *Y: The Last Man* (DC/Vertigo) comics binge
- (5) Snorbot

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## music

Gaw-gee-ous! You're gonna swoon at the sight of the new Fox, undergoing a crush-worthy makeover when I took these pics, left and second to the left. That old-school looker made a splendid recovery — and we're hoping the same happens for S. Clay Wilson, top second from right, and his checkered demons, bottom second from the right. A wondrous array of noise-makers come out to play Jan. 11 at the Hemlock Tavern for the cartoonist. Speaking of gore, got Free Blood? DNA Lounge has, right, on Jan. 9. Cogitate, don't coagulate.

FOX THEATRE PHOTOS BY KIMBERLY CHUN



## So Fox-y

By Kimberly Chun  
 > kimberly@sfbg.com

**SONIC REDUCER** Wow, 80 years old and such a beauty:



I took a peek at Oakland's Fox Theatre — yes, a distant relation to San Francisco's late,

lamented Fox — before the holiday break and, whoa, wolf whistles. The friendly rival to the Paramount around the corner is definitely beginning to feel like her glam self once more, decked out in a fabulist fantasia of Indian-Moorish finery, and in December, positively glowing beneath the hands of the workers intent on restoring her to her rightful splendor — and upgrading her in key spots with new bathrooms, dressing rooms, balcony seats, and a new Meyer sound system.

The now-2,800-capacity live-music venue operated as a movie house from 1928 until it closed in 1965. Placed on the National Register of Historic Places in 1979, the Fox was purchased by the city of Oakland in 1996 — after undergoing the threat of being turned into a parking lot and the indignity of arson, water damage, and neglect — and is now under the aegis of

developer Phil Tagami and Another Planet Entertainment, readying to reopen Feb. 5. Its first show is on Feb. 6 with Social Distortion.

According to Another Planet VP Allen Scott, "We have been working on this project for close to four years and there has been a lot of blood, sweat ... and now cheers." The Fox will be APE's flagship venue — showcasing everything from rock to soul to Latin.

Great expectations, yet from the mere look of it, the Fox's prospects are as marvelous as its beauteous shell. It's safe for me to say — after walking by the magnificently lit-up neon marquee, tiled towers, and faux-sikhara for years and wondering what was inside — the Fox will *not* disappoint anyone who wants an eyeful of glorious, orientalist movie-palace exotica. Two Hindu gods look down on shining new floors from the sides of the gold-hued stage, styled to resemble the temples of Palitana, below a highly ornate star-splashed ceiling. The mezzanine: a magic-carpet ride of tiled niches and stenciling patterned after Persian carpets. The venue itself will be topped by Oakland School of the Arts and be flanked by a restaurant and bar that will keep the corner lively when shows aren't scheduled.

It's a miraculous save — long

coming — for Fox followers like Patricia Dedekian, founding board member of Friends of the Oakland Fox. "Every time I go in there now I start crying because it's so exciting and emotional," Dedekian said. She hopes to raise money for an endowment for the Fox's continued preservation and upkeep.

"I used to describe the Fox Oakland as the black hole that sits in center of Uptown," she continued. "It was clear this was a big project waiting to happen. Now I can believe it when I see it."

**ZAP!** After a horrible fall on Landers Street during a drunken stumble home on the rainy eve of Nov. 1, San Francisco underground artist S. Clay Wilson, 67, is drawing again, reports his partner Lorraine Chamberlain.

Chamberlain is still trying to track down the Good Samaritan — or guardian checkered demon — who found Wilson with a fracture and gash in his head lying between two parked cars, made the 911 call, and waited with the artist till the ambulance arrived — an act that saved the cartoonist from perishing from hypothermia. "He was like a block of ice," Chamberlain told me. "If he had been there a couple more hours they would never have been able to stabilize him." But right now she's glad that after spending

his first two weeks in a semi-coma with a bout of pneumonia, Wilson is attacking his colored pencils and vellum with gusto, making drawings that don't quite resemble the super-maximalist, sensory-overload, iconoclastic pieces of *Zap Comix*, though Chamberlain added, "they're quite good."

Word has it the cartoonist is cracking wise in his room at Davies Medical Center, though he still suffers from aphasia and impaired short-term memory. "He called me in the morning and said he was doing a drawing of hobbling zombies — he said it three times. He meant, rotting zombies," explained Chamberlain, an ex of Frank Zappa's who coined his nickname, Lumpy Gravy. "He talks on and on about things that aren't based in reality, and I realized he was doing a verbal drawing, just talking a drawing rather than doing it."

The Christmas artwork he gave her was "pretty hideous. A couple of ugly guys, one guy in a gray suit and a little guy standing there with a muffin tin of steaming piles of shit, and a big ugly guy with a shovel with holes in it and it says, 'Merry Ex Mass.'"

Wilson is on Medicare, Chamberlain said, but needs continuing care. Thus checks are being sent to S. Clay Wilson, POB 14854,

San Francisco, CA 94114, from all over the country — the Jan. 11 fundraiser comes courtesy of his friends in Brutal Sound Effects (a blues benefit happens Jan. 24 at Mojo Lounge, Fremont). Meanwhile Chamberlain can't wait for Wilson to come home. "I miss him," she said. "He's a pain in the ass, he's hard to live with, but I got used to it!" **SFBG**

[www.thefoxoakland.com](http://www.thefoxoakland.com)

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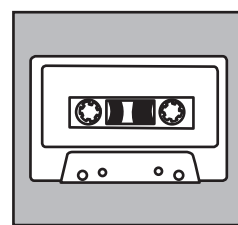
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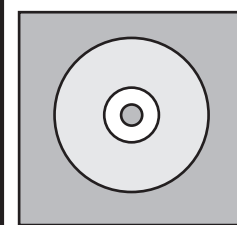
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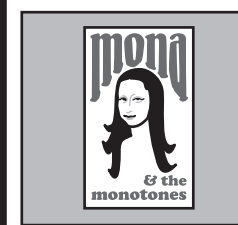
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# Beautiful voices

# John Legend plays to the church of pop perfection

**By Mosi Reeves**

› a&eletters@sfbg.com

In the 2005 Martin Scorsese documentary *No Direction Home*, Bob Dylan noted an era when people desired “beautiful voices over very melodic songs.” He referred to the early 1960s and pop balladeers such as Doris Day and Johnny Mathis. But the description fits the current soul scene, too, and its celebration of black — and, increasingly, white — artists with wondrously perfect voices and virtuoso, albeit sexually complicated lives. A friend of mine used to call it “church.”

If the soul scene resembles a megachurch, then John “Legend” Stephens is its deacon. His rise in the music industry — from backup vocalist on Jay-Z’s “Encore” to flagship artist on Kanye West’s G.O.O.D. Music imprint — was balanced with a years-long stint as music director at Philadelphia’s Bethel A.M.E. Church. In photos accompanying his 2004 debut *Get Lifted* (G.O.O.D. Music/Columbia), Legend stood in the aisle of a nondescript church, bathed in sunlight, his hands resting on two adjacent pews. Thematically the album followed Legend’s transformation from hip-hop kid with a roving eye (“She Don’t Have to Know,” “Used to Love U,” which pays homage to Common’s “I Used to Love H.E.R.”) to chastened man trying to save his relationship (“I Can Change,” “Ordinary People”) and, finally, spiritually and physically devoted lover (“Stay With You,” “So High”). He performed these songs with a studious air. His voice alternately massaged and swayed, like an altar boy brushing the dirt off his shoes as he enters.

Legend has moved on to other themes of love and devotion, but the Christian aspects of his music remain. The “church” probably wouldn’t have it any other way. The modern R&B industry resembles the old-school pop industry — before it lapsed into the Madonna/whore syndrome personified by Britney Spears and Miley Cyrus — in its celebration of carefully

manicured personalities with stylish (but not too avant-garde) fashion sensibilities and gossipy (but not too slutty) love lives. Of course, there's nothing wrong with going to church. Still, whether used as a metaphor or visited as a place of worship, a church and its congregation idealize the world around it.

As a result, most soul vocalists sing about love and sex, reducing the vagaries of life to intimate relationships. A few, particularly the great Anthony Hamilton and Raheem DeVaughn, address the black community, the effects of violent crime and rampant poverty, and the idea of working hard for a paycheck and dreaming of better days. But that's not really Legend's thing. He imagines as a songwriter and composer in the vein of Quincy Jones and Billy Joel. He cuts a dashing figure on the cover of his 2004 album *Once Again* (G.O.O.D. Music/Columbia), tinkling a grand piano in the middle of busy New York City streets and spinning light, romantic numbers such as "P.D.A. (We Just Don't Care)." "Let's go to the park, I wanna kiss you underneath the stars," he sings in a breezily sultry voice. "Let's make love."

Much like Burt Bacharach, the old-school mandarin of fluffy Brill Building pop, Legend is an ace craftsman of modern standards. His best songs mix concise and thoughtful lyrics with subtle melodies, expert musicianship, and standout choruses. For his new full-length, *Evolver* (G.O.O.D. Music/Columbia), he adds "Green Light," a seductive come on buffeted by drum and keyboard programming. "Give me the green light, give me just one night," croons Legend as stray synth melodies pop and sparkle around him. Andre 3000 from OutKast shows up after the second hook, promising to have "you giggling like a piglet / Oh, that's the ticket / I hope you're more Anita Baker than Robin Givens."

The cover of *Evolver*, where Legend poses mysteriously in a Members Only jacket, plays on “Green Light”’s promise that the traditionalist is playing a new game. But, of course, it’s the same tricks. *Get Lifted* successfully mixed A-list rappers with familiar neo-soul grooves: baby-making music with a contemporary edge. Despite the subtle nods to ’80s babies nostalgia, Legend doesn’t wander too far from that winning formula. Instead, he offers creamy ballads such as “Cross the Line,” where he admits, “I don’t want to risk losing everything.”

For all the loveliness of Legend's voice, it would be nice to hear him write more challenging material. *Get Lifted* drew unpredictable, exciting tension from his classical tendencies and hip-hop's swagger, but with *Evolver* he veers dangerously close to blandness. Of course, his "church" probably wouldn't want it any other way.

Back in 2006, I saw Los Angeles singer-songwriter Esthero open for Legend. Walking on stage barefoot and in loose-fitting clothes, Esthero's funk jams and earthy Bjork-like trip-hop drew snickers from the audience. She was almost booed off the stage.

It took Legend to pacify the old ladies and married couples.

"Hey, do you remember this one?" he teased them, playing a few notes from Jay-Z's "Encore" and Slum Village's "Selfish." He sang in fine form that night, and the church was pleased. **SFBG**

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## Not wandering: John Legend is the deacon of soul's megachapel of love. | PHOTO BY NABIL ELDERKIN



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**MIGGS**  
1/11 Red Devil Lounge

**BRIGHTBLACK MORNING LIGHT**  
1/14 Independent

**SANDRA BERNHARD**  
1/16 Herbst Theater

**THE DEVIL MAKES THREE**  
1/17 Independent



**WILLIE NELSON**  
1/16-20 Fillmore

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1/18 mezzanine



**RAZORLIGHT**  
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**THE WALKMEN BEACH HOUSE**  
1/21 Fillmore

**FEMI KUTI**  
1/22 Fillmore

**THE RAVEONETTES**  
1/23 Bimbo's

**SMOKEY ROBINSON**  
1/24 Paramount Theatre



**JAY REATARD**  
1/25 Independent

**SHARON JONES AND THE DAP-KINGS**  
1/28 Warfield

**FRUIT BATS**  
1/30 Bottom of the Hill

**JOHN VANDERSLICE DJ AESOP ROCK**  
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**DEVOTCHKA**  
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**THE AVENGERS**  
1/31 Uptown

**WALE UCB**  
1/31 Mezzanine

**VOODOO GLOWSKULLS THE TOASTERS**  
2/1 Slim's

**DELTA SPIRIT**  
2/4 Bottom of the Hill

**SCOTT WEILAND**  
2/5 Grand Ballroom

**FICTION FAMILY**  
2/5 Independent

**EAGLES OF DEATH METAL**  
2/5 Fillmore

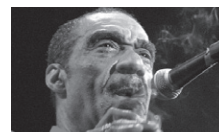
**THE BIRD AND THE BEE**  
2/9 Independent



**NOFX**  
2/13 Fillmore

**DON CABALLERO**  
2/15 Independent

**ANDREW BIRD**  
2/19-20 Fillmore



**ANDRE WILLIAMS**  
2/20 Slim's

**SCISSORS FOR LEFTY**  
2/20 Bottom of the Hill

**DROPKICK MURPHYS**  
2/21 Warfield

**ANNUALS**  
2/21 Slim's

**KINKY**  
2/21 Grand Ballroom

**M. WARD**  
3/5 Palace of Fine Arts

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This exhibition was organized by the National Geographic Society and the National Gallery of Art, Washington, in association with the Asian Art Museum of San Francisco; the Museum of Fine Arts, Houston; and The Metropolitan Museum of Art, New York. This exhibition is supported by a generous grant from the National Endowment for the Humanities Chairman's Special Award and an indemnity from the Federal Council on the Arts and the Humanities. Presentation at the Asian Art Museum is made possible by the Bernard Osher Foundation, the E. Rhodes and Leona B. Carpenter Foundation, and Carmen M. Christensen. All of the works are from the National Museum of Afghanistan and are the sole property of the Islamic Republic of Afghanistan. One of a pair of pendants showing the "Dragon Master," Tillya Tepe, Tomb II. 1st c BCE - 1st c CE. Gold, turquoise, garnet, lapis lazuli, carnelian, pearls. *National Museum of Afghanistan, 04.40.109*. Photo © Musée Guimet/Thierry Ollivier.

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grooves



**ZOMBY**  
**Where Were U in '92?**  
(Werkdiscs)

With the recent revival of '90s styles like trip-hop (a.k.a. glitch-hop, beat music, or whatever you call it), illbient (a.k.a. dubstep), Balearic house and trance (a.k.a. nu-disco), and disco-sampling house (a.k.a. electro-house), it was only a matter of time before an electronic artist brought back the full-on rave era. Zomby isn't the first to revisit the age of glowstick anthems and pacifier noise, but his *Where Were U in '92?* may be the first one that casual electronic fans should pay attention to.

The British producer's nostalgia extends to the post-*Zoo Rave*, pre-jungle forms of 'ardkore, but he doesn't get lost in mimicry. Frankly, his tracks aren't noisy enough. Those old cuts burst eardrums with loud air sirens and manic keyboard thumps. With the possible exception of the video arcade assault "U Are My Fantasy (Street Fighter II Theme Remix)," Zomby's taste level instead extends toward dubstep and its eerily ominous aesthetic. He sounds witty and sharply intelligent, even when he bangs out melodies on "We Got the Beat," whips out the "Funky Drummer"-on-45 rhythm for "Get Sorted," and lets the bass rumble on "Tears in the Rain." *Where Were U In '92?* is an excellent homage, but it's too smart to truly resurrect the old days. Those rave songs were pretty stupid. **(Mosi Reeves)**

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**WAVVES**  
**Wavves**  
(Woodsist)

Wavves makes you feel like you're 19 again in all the right ways — with blown-out beach-party crusty pop that's as bombastic as it is catchy and endearing. This is how you wish early-'80s skate/surf punk really sounded like: way fuzzy and recorded in the red, yet filled with focus and bold urgency. Imagine No Age and Thee Oh Sees collaborating on a record that was made to be blasted through shitty speakers. Filled with washed-out anthems that make you want to jump, sweat, and feel the sand and air rush against your skin, this debut has an immediacy that demands your attention and hints of nuance in the interludes and more spaced-out tracks that make you suspect that Wavves has lots of exciting rides in its future. **(Irwin Swirnoff)**

**BARBARA MORGENSTERN**  
**bm**  
(Monika)

It's so nice to have a record come out during the time of year it most sounds like. The latest from Barbara Morgenstern finds her moving further away from her electro/techno beginnings toward focused, elegant songwriting filled with frosty melodies and lush piano. Her voice sounds more assured than ever on this record made for long winter walks, ones buoyed by the simple pleasure of seeing your breath turn into clouds. Morgenstern has tapped into the gentle strength and somber beauty of recent outings by PJ Harvey and Marianne Faithfull, and like her German comrades, the Notwist, she has found a great balance in melding electronics and more traditional instrumentation with crisp and classy results. **(Swirnoff)**

local grooves



**TY SEGALL**  
**Ty Segall**  
(Castle Face)

Ty Segall only *looks* like the freshest face in the gooey, hairball-laced grease pits of garage punk. Underneath the wholesome exterior, he's clearly cut from the same cloth of stone raunch as elders the Standells and the 13th Floor Elevators, younger toilers the Dirtbombs and the Black Lips, and all the other shit-stirring lil' devils with an appetite for screaming swathes of reverb and poignant abysses of echo.

The Traditional Fools frontman's self-titled solo debut positively bristles with youthful spunk and historicizing crust, beneath the distanced yet warming film of lo-fi-production, pushing too hard — and just right at the same time — from the deadly hip-shimmy of opener "Go Home" to the surprisingly affecting, lonesome close "An Ill Jest." Other numbers, such as "Pretty Baby (You're So Ugly)," find Segall going ape among the oil cans and old carburetors in the closest mammalian approximation of the Legendary Stardust Cowboy, while the snarl simply pours off him in the Chuck Berry-duckwalking "Don't Do It" and Bo Diddley-beaty "So Alone." Still, there's nothing self-conscious or preciously retro about Segall's attack or choice of classic rock 'n' roll riffs. And the resonance he finds in those brilliantly grimy corners is a testament to both the power of the sound and Segall's own outta-hand skill as a one-man music machine. **(Kimberly Chun)**

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LOS CAMPESINOS! We Are Beautiful, We Are Doomed (Arts and Crafts)

Live, Los Campesinos! are all about that exclamation point — and over-the-top earbleed pep. They're the Go! Team on 11, fueled on sugary cereal, new-millennium positivity, and Dinosaur Jr., and ready to conquer the universe with sheer gusto. Opening track "Ways to Make It Through the Wall" seems to continue that thread with kitchen-sink overload of strings, feedback, and band-as-gang vocals, but after that wall is breached, the combo unsettles into a charming, multitextured collage of pop hooks, upbeat rhythms, and the left-turn — dare I say, moody — instrumentation that alludes to time spent with more stately ensembles à la Mogwai. The pleasant surprise of the music finds its complement in an accompanying unassuming tour-doc DVD. **(Kimberly Chun)**



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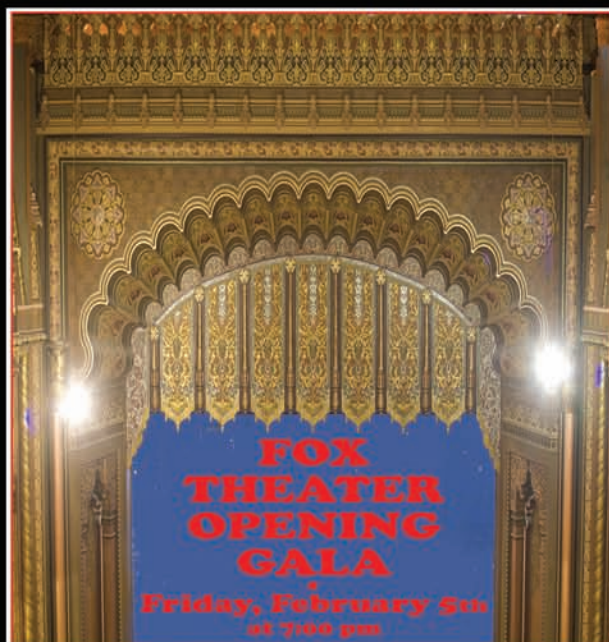
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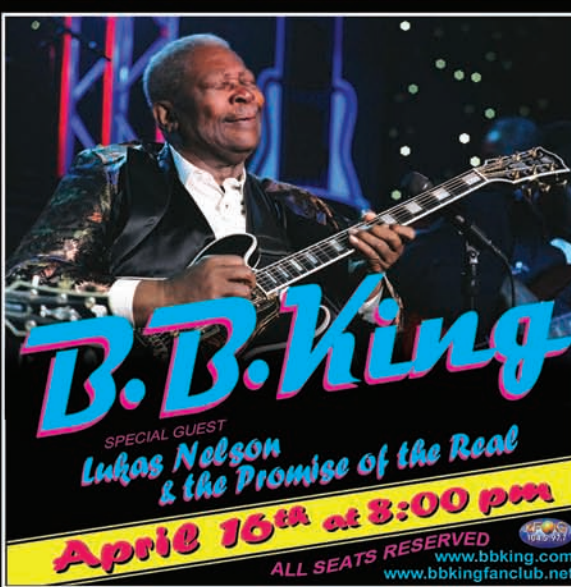
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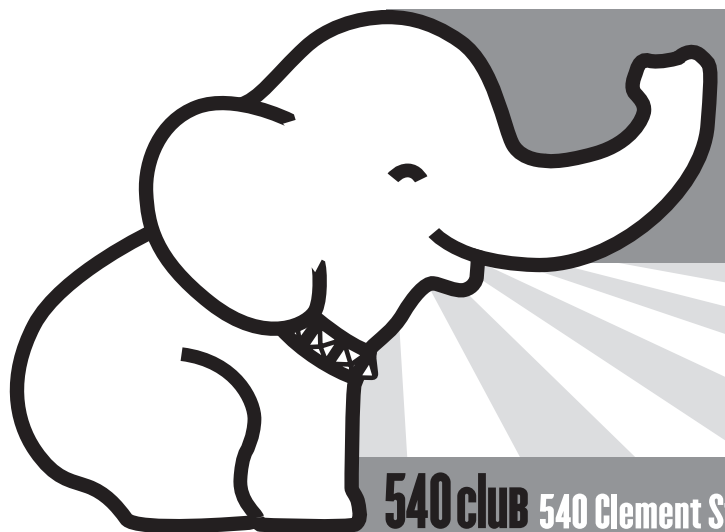
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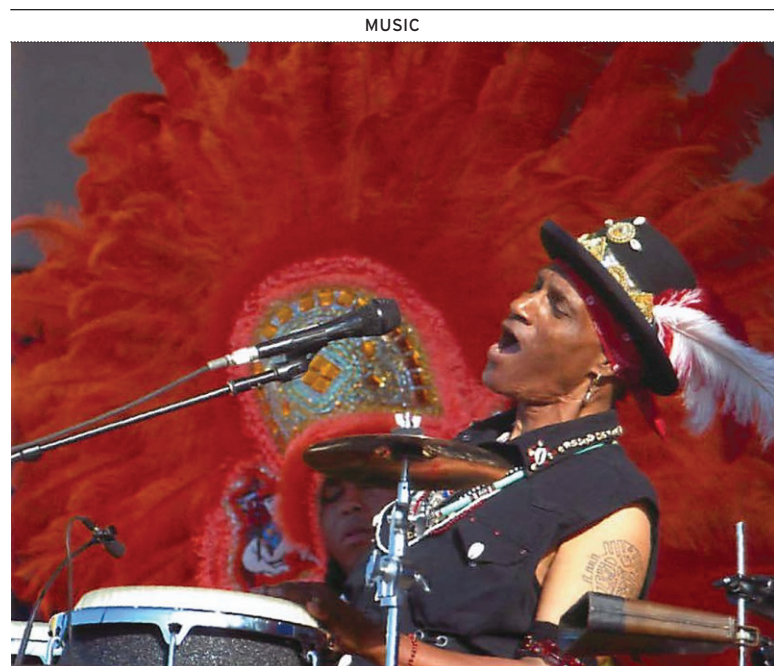


PHOTO OF CYRIL NEVILLE

## Funky Meters

**» PREVIEW** Since we're dealing with a reunion here, let's start with what's missing: the funky Meters are not the same as the original Meters. You might own some records by the plain old Meters, the New Orleans funk unit whose best-known full-lengths are *Look-Ka Py Py* (Josie, 1969) and *Fire on the Bayou* (Reprise, 1975). That version of Meters consisted of — in addition to singer-keyboardist Art Neville and bassist George Porter Jr. — guitarist Leo Nocentelli and drummer Joseph Modeliste. The band, which broke up in 1977, reformed in 1989 as the funky Meters, with the latter two original members being replaced, at different points, by Brian Stoltz and Russell Batiste Jr. To make matters more confusing, the original lineup occasionally plays dates as well — thus, the original vs. funky distinction.

Robert Christgau called the Meters "a totally original band," and as usual he's right: the band's sound contributed in a big way to the development of funk and was an idiosyncratic voice within it. *Fire on the Bayou* is probably its most-appreciated album, but even at the height of its power, the group had a funny way of shamelessly accommodating itself to pop formulae without abandoning its uniqueness. This is the kind of outfit self-aware enough to give its disc's longest and least engaging track the self-deprecating title "Middle of the Road," and yet make the track — whose style presages the smooth jazz radio format — melodically and rhythmically sophisticated enough to maintain your basic attention, because the musicians know that's all they can ask for. Although Modeliste's and Nocentelli's contributions to the Meters were substantial enough to justify being wary of their substitutions in the funky Meters' lineup, something in the ensemble's past behavior indicates they all might be on the same page, with the same doubts, and better — or at least more honest — performers for the experience. **(Brandon Bussolini)**

**BILL'S BIRTHDAY BASH** With funky Meters featuring Cyril Neville, Marcia Ball, the San Francisco Mime Troupe, and Bonnie Raitt with Hutch Hutchinson.  
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Music listings are compiled by Cheryl Eddy. The music interns are Daniel N. Alvarez, Michelle Broder Van Dyke, and Brandon Bussolini. Since club life is unpredictable, it's a good idea to call ahead to confirm bookings and hours. Prices are listed when provided to us. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

## WEDNESDAY 7

### ROCK/BLUES/HIP-HOP

**» Dwarves, ArnoCorps, White Barons**  
 Bottom of the Hill. 9pm, \$12.  
**Flood, Iron Witch, Pigs** Hemlock. 9pm, \$6.  
**» French Miami, LoveLikeFire, DJ Amplive,**  
**DJ Bagel Ted** Harlot, 46 Minna; www.the-owlmag.com. 8pm, \$5.  
**Great Sand Waste, Boneless Children**  
**Foundation, Cartographer, Abs and Babs** Red Devil Lounge. 8pm, \$5.  
**Sean Hayes, Michael Musika** Rickshaw Stop.

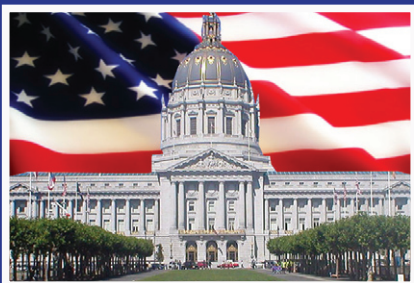
8pm, \$15.  
**Elliott Murphy, Jann Klose** Café du Nord. 8pm, \$15.  
**John Németh** Biscuits and Blues. 8pm, \$15.  
**No Less, DJ Quest, Go Like This, Verlaten,**  
**Shedwellaz, Murder of Crows** Elbo Room. 9pm, \$6.  
**Non Stop Neurotic Cabaret., Floating**  
**Corpses, Pink Swastika, Dead Beats** Annie's Social Club. 8pm, \$5.  
**Sir Lord Von Raven, Bare Wires, Spencey**  
**Dude and the Doodles, Daggerman on Decks**  
 Knockout. 9pm, \$6.

**BAY AREA**  
**Al Kooper** 142 Throckmorton Theatre, 142 Throckmorton, Mill Valley; www.142throckmortontheatre.org. 8pm, \$20-30.  
**"Redwood City Blues Jam"** Little Fox, 2209 Broadway, Redwood City; www.foxdream.com. 7pm, free. With host Pat Wilder.  
**Sun House, Walty, Farewell Typewriter**  
 Uptown. 9pm, free.

CONTINUES ON PAGE 27 »



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DOORS 8PM / SHOW 9PM • \$22.50  
**HOT BUTTERED RUM**  
BLUE TURTLE SEDUCTION KPIG

**THIS WEEKEND!** **SAT, JANUARY 10**  
DOORS 8PM / SHOW 9PM • \$50.00  
**BILL'S BIRTHDAY BASH**  
FUNKY METERS  
MARCIA BALL  
BONNIE RAITT  
WITH HUTCH HUTCHINSON  
SF MIME TROUPE

**MONDAY, JANUARY 19**  
**TUESDAY, JANUARY 20**  
DOORS 7PM / SHOW 8PM • \$55.00

**WILLIE NELSON**  
LUKAS NELSON AND THE  
PROMISE OF THE REAL

**WEDNESDAY, JANUARY 21**  
DOORS 7PM / SHOW 8PM • \$22.50

**THE WALKMEN**  
BEACH HOUSE  
JOHNNY & THE MOON

**THURSDAY, JANUARY 22**  
DOORS 7PM / SHOW 8PM • \$32.50

**FEMI KUTI**  
ASA

**FRIDAY, JANUARY 23**  
DOORS 7PM / SHOW 8PM • \$17.50

**REBELUTION**  
STATE RADIO

**FRIDAY, JANUARY 30**  
**SATURDAY, JANUARY 31**  
DOORS 8PM / SHOW 9PM • \$35.00

**DEVOTCHKA**  
CROOKED FINGERS

**THURSDAY, FEBRUARY 5**  
DOORS 7PM / SHOW 8PM • \$20.00

**EAGLES OF**  
DEATH METAL

**ON SALE SUNDAY** **SAT, FEBRUARY 14**  
AT 10AM! DOORS 8PM / SHOW 9PM • \$25.00

**REVEREND**  
HORTON HEAT  
THROW RAG • SHITKICKERS

**ON SALE SUNDAY** **SUN, FEBRUARY 15**  
AT 10AM! DOORS 7PM / SHOW 8PM • \$22.50

**LYKKE LI**  
WILDBIRDS & PEACEDRUMS

**TUESDAY, FEBRUARY 17**  
DOORS 7PM / SHOW 8PM • \$35.00

**SUSAN TEDESCHI**  
JAMES HUNTER

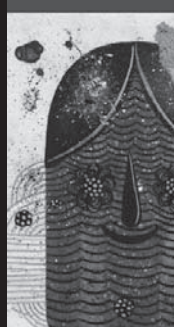
**FRIDAY, FEBRUARY 20**  
THU DOORS 7PM / SHOW 8PM • \$32.50  
FRI DOORS 8PM / SHOW 9PM • \$32.50

**ANDREW BIRD**  
LONELY, DEAR

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111 Minna Gallery Presents  
**First Things First**  
Clynton Lowry, Kelly Ording, Mario  
Wagner, Rafael Sliks, Rene Almanza,  
Robert Hargrave, Ryan Bubnis, Taska  
Cleveland Sarah Spitler, Yellena James.

**JANUARY 2-31**

**WEDNESDAY the 7TH**

**QOOL**

Wednesdays | 5pm - 10pm  
Free before 6pm | \$5 cover

**THURSDAY the 8TH**

**First Things First**  
**Jan 2009**

Clynton Lowry, Kelly Ording, Mario  
Wagner, Rafael Sliks, Rene Almanza,  
Robert Hargrave, Ryan Bubnis, Taska  
Cleveland Sarah Spitler, Yellena James.  
art opening

**FRIDAY the 9TH**

**Look Out Weekend**  
**L.O.W.**

Fridays | Presented by 111 Minna  
& Versus Magazine  
4pm - 9pm | \$3 before 6pm (\$5 after) |  
RSVP | 21+ I.D. Required

Every Friday, L.O.W. SF and 111 Minna  
present L.O.W. San Francisco's premier  
weekend jump-off!!!

**SUNDAY the 11TH**

closed

**MONDAY the 12TH**

**mediabistro.com**  
**UGCX Party**

6:30-8:30pm | 21+ID  
Hosted by: UGCX and mediabistro.com  
San Francisco hostess Erin Hartman!

**WEDNESDAY the 14TH**

**QOOL**

Wednesdays | 5pm - 10pm  
Free before 6pm | \$5 cover



Please Visit  
**cafedunord.com**  
Available for  
Private Rental  
Dinner 'til 11PM

WEDNESDAY JANUARY 7 • 8PM • \$15 (SONGWRITER)

**ELLIOTT MURPHY**  
**JANN KLOSE**

FRIDAY JANUARY 9 • 9PM • \$10-\$20 SLIDING SCALE (BLUEGRASS)  
SAN FRANCISCO BLUEGRASS & OLD TIME FESTIVAL  
BENEFIT SHOW FEAT:

**ORIGINAL RECIPE-  
CROOKED JADES**  
BELLE MONROE & HER  
BREWGLASS BOYS • THE SHUT-INS  
THE BLUEGRASS REVOLUTION  
(CLOSING SET)

SUNDAY JANUARY 11 • 8PM • \$10 (INDIE)

**ASTRAL**  
TOMIHIRA  
TRACING FIGURES • DU\*DS

WEDNESDAY JANUARY 14 • 8PM • \$10 (INDIE)

**THE BOTTICELLI**  
GEOGRAPHER • MIA RIDDLE

THURSDAY JANUARY 15 • 9PM • \$12 (ROCK)

**BIG LIGHT**  
NICKI BLUHM & THE GRAMBLERS  
THE BLANK TAPES

FRIDAY JANUARY 16 • 9:30PM • \$15 (ROCK)

ON THE 5 PRESENTS:  
**COLD HOT CRASH**  
THE TROPHY FIRE • THE BAD HAND

SATURDAY JANUARY 17 • 9PM • \$15 (R&B/SOUL)

**LAVAY SMITH & HER RED**  
**HOT SKILLET LICKERS**

SUNDAY & MONDAY JANUARY 18 & 19 • 8PM • \$25 (ROCK)

TWO NIGHTS!  
**FOUNTAINS OF WAYNE**  
(ACOUSTIC)

**MIKE VIOLA**

TUESDAY JANUARY 20 • 7PM • \$22/\$25 (ECLECTIC)  
UPSTAIRS AT THE SWEDISH AMERICAN HALL

**OBAMA INAUGURATION**  
**CELEBRATION**

WITH FOOD FROM RADIO AFRICA AND KITCHEN, BAY  
AREA DJS AND INAUGURATION SCREENING!

TUESDAY JANUARY 20 • 8PM • \$12 (SONGWRITER)

**PAULA NELSON BAND**

WEDNESDAY JANUARY 21 • 8PM • \$10 (INDIE)

**BLUE GIANT**

(MEMBERS OF VIVA VOCE)

THURSDAY JANUARY 22 • 7:30PM • \$12 (SONGWRITER)  
ALL AGES - UPSTAIRS AT THE SWEDISH AMERICAN HALL:

**GRIFFIN HOUSE**  
**KATIE HERZIG**

THURSDAY JANUARY 22 • 9PM • \$10 (INDIE)  
LOWER CLASS REVOLT, BANDLOOP.COM & WEST  
COAST PERFORMER PRESENT:

**BUILT FOR THE SEA**  
THE AIMLESS NEVER MISS  
SILIAN RAIL

FRIDAY JANUARY 23 • 9PM • \$12 (ROCK)

INGROOVES PRESENTS

**ELLIOT RANDALL**  
**HEATHER COMBS**  
THE PONIES

SATURDAY JANUARY 24 • 9:30PM • \$12 (COUNTRY/BUEGRASS)

**THE PINE BOX BOYS**  
THE SHITKICKERS • KEMO SABE

SUNDAY JANUARY 25 • TWO SHOWS!

(7PM) & LATE SHOW (10PM) • \$15 (INDIE)

**DEPARTMENT OF EAGLES**

TUESDAY JANUARY 27 • 8PM • \$10/\$12 (ROCK/POP)

**JL STILES**

**THE STONE FOXES • THE NEIGHBORS**

WEDNESDAY JANUARY 28 • 9:30PM • \$16

(CABARET/ECLECTIC)

EARL DAX PRESENTS:

**TINGEL TANGEL CLUB**  
W/ HOST DINA MARTINA

CRIMSON CABARET WITH SPENCER DAY

ARTURA GALSTER

KIDDIE (FORMER MISS TRANNSHACK)

DEIRDRE EGAN (HARPIST)

THURSDAY JANUARY 29 • 9PM • \$10 (ROCK/POP)

**JOSH FIX**

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Mon-Fri, 2-6pm

## RED DEVIL LOUNGE

WEDNESDAY JANUARY 7TH 8PM | \$5



CARTOGRAPHER • GREAT SAND WASTE • ABS AND BABS

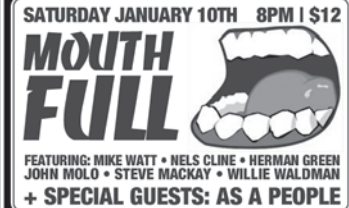
THURSDAY JANUARY 8TH 8PM | \$15



FRIDAY JANUARY 9TH 8PM | \$20



SATURDAY JANUARY 10TH 8PM | \$12



FEATURING: MIKE WATT • NELS CLINE • HERMAN GREEN  
JOHN MOLO • STEVE MACKAY • WILLIE WALDMAN  
+ SPECIAL GUESTS: AS A PEOPLE

SUNDAY JANUARY 11TH 8PM | \$12



FRIDAY JANUARY 16TH 8PM | \$25



FRIDAY JANUARY 30TH 8PM | \$15



1/14: BAGHDAD BY THE BAY SHOWCASE

1/17: WONDER BREAD 5  
1/21: CLUMSY LOVERS  
1/22: ZODIAC DEATH VALLEY  
1/23: STICKS AND STONES  
1/24: POP ROCKS  
1/28: SFTV UNPLUGGED X  
1/29: MISSING PERSONS  
1/31: PARADISE CITY (GHR TRIBUTE)  
2/02: BILL HALEY'S ORIGINAL COMETS  
2/07: LOU DOG TRIO (SUBLIME TRIBUTE)  
2/12: AGENT ORANGE  
2/22: DIRTY HEADS  
2/27: BRASS MENAZERI  
2/28: STUNG (POLICE TRIBUTE)

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ALL SHOWS GENERAL ADMISSION w/ LIMITED SEATING  
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**REBIRTH**  
BRASS BAND

FRI JAN 9th  
SAT JAN 10th

Manicato (1.9)  
Happy Mayfield (1.10)

doors 8:30  
\$22

**MONDAY MOVIE**

**BURN AFTER READING**

MON JAN 12th

doors 7:30  
FREE - 2 DRINK MIN



*Brightblack Morning Light*

Daniel Higgs

WED JAN 14th

doors 7:30  
\$15

Alice 97.3 presents



**Lenka**

MINIATURE TIGERS

THU JAN 15th

doors 7:30  
\$13 ADV  
\$15 DOOR

KPIC PRESENTS

**THE DEVIL MAKES THREE**

FRI OR THE WHOLE  
SAT EMILY JANE WHITE

FRI JAN 16th  
SAT JAN 17th

doors 8:30  
\$15



**BARRINGTON LEVY**

TUE JAN 20th

doors 8:30  
\$28



**PERPETUAL GROOVE**

TEN MILE TIDE

THU JAN 22nd

doors 8:30  
\$13 ADV  
\$15 DOOR

FRI 1.23 & SAT 1.24 / DOORS 8:30PM / \$23 ADV • \$25 DOOR

KPIC PRESENTS

**NORTH MISSISSIPPI ALLSTARS**

HILL COUNTRY REVUE

SUN 1.25 / DOORS 8:30PM / \$15

**JAY REATARD**

NOBUNNY

FRI 1.30 & SAT 1.31 / DOORS 8:30PM / \$23

HACKSAW ENTERTAINMENT PRESENTS

**AMON TOBIN**

MON 2.2 / DOORS 7:30PM / \$15

**NICKEL EYE**

FEAT. NIKOLAI FRAITURE OF THE STROKES

**LOW VS DIAMOND**

WED 2.4 / DOORS 8:30PM / \$15

**NIGHTMARES ON WAX**

THU 2.5 / DOORS 7:30PM / \$20

**FICTION FAMILY**

FEAT JON FOREMAN OF SWITCHFOOT  
AND SEAN WATKINS OF NICKEL CREEK

FRI 2.6 & SAT 2.7 / DOORS 8:30PM / \$22

**TROMBONE SHORTY & ORLEANS AVENUE**

**DIRTY DOZEN BRASS BAND**

SUN 2.8 / DOORS 7:30PM / \$13

**F\*CKED UP MIKA MIKO**

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(VANCOUVER)

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(HOOKERS & BLOW)

FRIDAY 1.9.09

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KID KAMELEON (SURYA DUB / XLRR)  
SLEAZEMORE (LOL / INFATUATION)  
RCHRDCH? (BIG STEREO / INFATUATION)  
SHANE KING (HACKSAW / UPGRADE)  
BLINGCROSBY (WHIZ KIDS / SOULSCIENZ)

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LA RIOTS

333

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333 11th St. btwn. Folsom & Harrison San Francisco 415/522-0333

FRI. JAN. 9 • DOORS 8 / SHOW 8:30 • \$13 ADV. / \$13 DOOR

**ARATIC**

3RD RAIL

LEFT OF CHRIST • FALLING TO PIECES

SAT. JAN. 10 • DOORS 8 / SHOW 9 • \$12 ADV. / \$12 DOOR

BAY AREA TRIBUTES PRESENTS

**DESTROYER** A TRIBUTE TO KISS

**GENERATION SWINE** A TRIBUTE TO MOTLEY CRUE

FEATURING NEIL WHARTON (VINCE NEIL'S SON)

**BEAUTY AND THE BEAT** A TRIBUTE TO THE 60-60'S

PRESENTS TUES. JAN. 13

DOORS 7:30 / SHOW 8 • \$14 ADV. / \$15 DOOR

**3 INCHES OF BLOOD**

**TOXIC HOLOCAUST • EARLY MAN**

THURS. JAN. 15 WANDA JACKSON CANCELLED  
—REFUNDS AT PLACE OF PURCHASE

THURS. JAN. 15 • DOORS 7:30 / SHOW 8 • \$12 ADV. / \$12 DOOR

**RED MEAT**

FRI. JAN. 16 • DOORS 8 / SHOW 9 • \$13 ADV. / \$13 DOOR

JIMMY SWEETWATER PRESENTS

**LORETTA LYNCH**

77 EL DEORA • GAYLE LYNN AND THE HIRED HANDS

SAT. JAN. 17 • DOORS 6:30 / SHOW 7:30 • \$23 ADV. / \$25 DOOR

**MARC BROUSSARD**

JESSIE BAYLIN • JOSH HOGE

All ages always! Great food! Great music! Paid Parking: For Slim's at Costco / For GAMH at Cathedral Hill Hotel.  
Dinner tickets with reserved seating available at all shows. Limited Seating. Box offices open 10:30am - 6pm Mon. thru  
Fri. & show nights. (\$1 service charge) Tickets on-line www.slimstickets.com and www.gamhtickets.com.  
For tickets by fax info. call 415/255-0333 (Slim's) / 415/885-0750 (GAMH) • Tickets for both clubs available at both box offices.  
All ticket sales are final—no exchanges/refunds. Limited access/seating for disabled



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Every Monday 5pm-9:30pm <b>KRAZY FOR KARAOKE</b> HAPPY HOUR!!! W/ your Host DEADBEAT & your bar twin Tracy Come Belt it out and drink it down. FREE!!!	Every Wednesday 5pm-9pm <b>GODZUKI</b> HAPPY HOUR SUSHI	Every Thursday 7pm-10pm The Knockout Presents "BINGOTOPIA" Play for Drink, Dignity and Dirty Prizes with your host... Lady Miss Molly and Stacy FREE!!!!
--	---	---

WEDNESDAY, JANUARY 7TH 9PM-2AM  
Colin Hormone Presents:  
**SIR LORD VON RAVEN**  
**BARE WIRES**  
**SPENCEY DUDE & THE DOODLES**  
**DAGGERMAN ON DECKS**  
Colin & Eric Daggerman DJ \$6

THURSDAY, JANUARY 8TH 10PM  
Alcoholocaust Presents  
**BUZZER** (Headliner)  
**HANS CONDOR** (from Nashville, TN.)  
GUITAR MAGAZINE \$6

FRIDAY, JANUARY 9TH 9PM-2AM  
'SMILE' W/  
**THE HOT TODDIES**  
**TINKTURE**  
**AGENT RIBBONS** (Sacramento)  
**EXCUSES FOR SKIPPING**  
+DJ Neil Martinson spins 66-83 dance music all night

SATURDAY, JANUARY 10TH  
DeadBeat Presents:  
**CONCRETE JUNGLE**,  
a night dedicated to 2Tone, Ska, Rock Steady and  
other unstoppable rhythms.  
W/ DJs:  
**THE SELECTER DJ KIRK**  
**AND PRINCE OMAR** (Popsene)...\$5

SUNDAY, JANUARY 11TH 9PM-2AM  
**LOVELY TEARDROPS DOO WOP NIGHT**  
dJ's dX The Funky Grampaw & Sergio Iglesias  
plus very special guest dJ Dick "Rooky Ricardo" Vivian  
from Rooky's record shop  
spin doo wop killer dillers & jivin' rhythm n' blooze  
for your dancing pleasure 9pm \$2

MONDAY, JANUARY 12TH 10PM-2AM  
DeadBeat Presents:  
**YULE BE SORRY & DJ DEADBEAT**  
Play anything and everything:  
(Mostly Dark Stuff)  
For FREE!

TUESDAY, JANUARY 13TH 9PM-2AM  
Modern Entertainment Presents:  
**SHUCKIN' & JIVIN'**  
DJs DR. SCOTT & ORAN SPIN:  
R&R, DOOWOP, JIVERS, STOMPERS  
& BOPPERS ALL ON 78 RPM!  
Free Fried Chicken & Bisquets



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**HANS CONDOR**

Thu 1/8 8PM, \$5  
**THE PISS POPS**  
**ANTI SOCIAL**  
**CULTURE KIDS**

Fri 1/9 8PM, \$6  
**DEATH ROCK DIVE BAR:**  
**DJ DEATH BOY**  
**RAZORBLADE**  
**MONALISA**  
**TELL TALE**  
**HEARTBREAKERS**

Sat 1/10 8PM \$7  
**LAVA NIGHTS!**  
**SMILES, WILD HUNT,**  
**ORPHANS OF ALIENS**

Jan 11 & Jan 12  
**CLUB CLOSED**

Tuesday 1/13  
**WITCHBURN** (SEATTLE - THE  
SINGER OF WITCHBURN IS THE SING-  
ER FOR HELLS BELLS, THE BEST ACDC  
TRIBUTE EVER! DON'T MISS THIS!)  
& SPECIAL GUESTS

**HAPPY HOUR 5-7PM**  
**& \$2 PABST EVERY NITE!**  
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## WED/7

CONT&gt;&gt;

## JAZZ/NEW MUSIC

**Cat's Corner Swing Party** Savanna Jazz. 9pm, \$10.  
**Garaj Mahal** Yoshi's San Francisco. 8 and 10pm, \$20.  
**Alex Kallao** Chez Spencer, 82 14th St; (415) 864-2191. 6:30pm, free.  
**Ben Marcato and the Mondo Combo** Top of the Mark. 7:30pm, \$10.  
**Tin Cup Serenade** Le Colonial, 20 Cosmo Place; 931-3600. 7pm, free.

## BAY AREA

**Brian Melvin Trio with Brad Buethe** Anna's Jazz Island. 8pm, \$8.

## FOLK/WORLD/COUNTRY

**Greg and Aya Band** Ashkenaz. 8:30pm, \$10.  
**Pellejo Seco** Yoshi's. 8 and 10pm, \$12.  
**Whiskey Brothers** Albatross. 9pm, free.

## DANCE CLUBS

**Afreaka!** Attic, 3336 24th St; souljazz45@gmail.com. 10pm, free. Psychedelic beats from Brazil, Turkey, India, Africa, and across the globe with MAKossa and guest Maphono, aka DJ Centipede.  
**Hump Night** Elbo Room. 9pm, \$5. The week's half over – bump it out at Hump Night!  
**Laser Blasters Set for Stun** Madrone. 9pm. Electro, hip-hop, rock, and more with Vladimir Computin, J. Tonal, Ben Maybe, and Flying Skulls.  
**Qoöl** 111 Minna Gallery. 5-10pm, \$5. Pan-techno lounge with DJs Spesh, Gil, Hyper D, and Jondi.  
**RedWine Social** Dalva. 9pm-2am, free. DJ TophOne and guests spin outernational funk and get drunk.

## THURSDAY 8

## ROCK/BLUES/HIP-HOP

**Buzzer**, **Hans Condor**, **Guitar Magazine** Knockout. 10:30pm, \$6.  
**Elationists**, **Annie Bacon** and **Her Oshen** Amnesia. 8pm, \$6.  
**Parker St. Cinema**, **March of the Mannequins**, **Aim Low Kid** Hemlock. 9pm, \$6.  
**Chelsea Smiles**, **Corruptors**, **One After Another** Annie's Social Club. 8pm, \$8.  
**Sashamon**, **Kapakahi** Red Devil Lounge. 8pm, \$15.  
**Swingin' Utters**, **Sore Thumbs**, **Dynamite 8** Bottom of the Hill. 9pm, \$15..

## BAY AREA

**Brwn Bflo** La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2568. 8pm, \$5.  
**Dave G Experience** Beckett's. 10pm, free.

## JAZZ/NEW MUSIC

**Betty Buckley and Kenny Werner** Yoshi's San Francisco. 8 and 10pm, \$32.  
**Alex Kallao** Chez Spencer, 82 14th St; (415) 864-2191. 6:30pm, free.  
**Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 7:30pm, free.  
**"Full Moon Concert Series: Cold Moon"** Luggage Store Gallery, 1007 Market; polly.moller@gmail.com. 8pm, \$6-10.  
**Mark Growden Quartet** Center for Sex and Culture, 1519 Mission; www.markgrowden.org. 8pm, \$10-20.  
**Savanna Jazz Trio** Savanna Jazz. 7:30pm, \$5.  
**Stompy Jones** Top of the Mark. 7:30pm, \$10.

## BAY AREA

**And That's Jazz** Speisekammer, 2424 Lincoln, Alameda; (510) 522-1300. 8:30pm, free.  
**Airto Moreira and Eyedentity** featuring **Zakir Hussain** Yoshi's. 8 and 10pm, \$20.  
**Kelly Park and Friends** Anna's Jazz Island. 8pm, \$10.  
**Peter Rowan Bluegrass Band** Freight and Salvage. 8pm, \$21.50.

## FOLK/WORLD/COUNTRY

**Dark Hollow Band** Atlas Café. 8pm, free.

## BAY AREA

**Seconds on End**, **Tistrya Grace** Starry Plough. 9pm, \$7.

## DANCE CLUBS

**Afrolicious** Elbo Room. 10pm-2am, \$5. DJs Pleasuremaker and Señor Oz spin Afrobeat, Tropicália, electro, samba, and funk.  
**BingoTopia** Knockout. 8-10pm, free. Bingo your ass off with Mistress Clare.  
**BraziLive** El Rio. 9pm, \$8. DJs play Brazilian dance music, plus live bands.  
**Cafe Cocomo** 9pm, \$10. With DJ Fab Fred and a live band.  
**Caribbean Connection** Little Baobab, 3388 19th St; 643-3558. 10pm, \$3. DJ Stevie B and guests spin reggae, soca, zouk, reggaetón, and more.  
**Club Hide** 9pm, free. Live music.  
**College Night** Cellar, 685 Sutter; 441-5678. 10pm-2am, free. Hip-hop, hyphy, and R&B with DJs Illborn and Matt Jocelyn.  
**Compression** Temple, 540 Howard; www.tem-plestf.com. 10pm, \$5. DJs 2Cents, Sharp, and the Colonel MC, the rest of the Compression crew, and guests spin dirty, debauched club jams.  
**Connected Thursdays** Anú, 43 Sixth St; 543-3505, www.anu-bar.com. 9pm-2am, free. House music with DJs Nic Horton and David Schuback.  
**Discos Fuentes** Skylark. 10pm, free. DJ Kung Fu Chris and MAKossa spin latin funk, electro-Brazilian, Nuyorican, and other international sounds.

**Drop the Pressure** Underground SF. 6-10pm, free. Electro, house, and datafunk highlight this weekly happy hour.  
**Elixir Cocktail Club** Elixir. 7-9pm, free. Hear cocktail specialists speak about the joys of drinking and broaden your liquor knowledge with weekly tastings.  
**EZ5** 682 Commercial; 362-9321. 6-9pm, free. DJ Dubb spins hip-hop and old-school.  
**Le Freak C'Est Chic** Pink. 10pm. With Frenchy Le Freak and Pheeko Dubfunk.  
**Heart of the City** Azul Lounge, 1 Tillman Place; 362-9750. 10pm-2am, free. DJs Deedot and guests spin hip-hop, R&B, and '80s.  
**Heat** Icon Ultra Lounge. 10pm, free. Hip-hop, R&B, reggae, and soul.  
**Inna Da Light** Laszlo. 9pm. Dub, reggae, dancehall, and old-school hip-hop with Beatnok.  
**JIT** John Collins, 90 Natoma; 543-BARR. 10pm-2am, free. Alternating DJs spin everything from funk and nü jazz to dub, house, and footwork.

**Koko Puffs** Koko Cocktails, 1060 Geary; 885-4788. 10pm, free. Dubby roots reggae and Jamaican funk from rotating DJs.  
**Lacquer** Beauty Bar. 10pm-2am, free. DJs Mario Muse and Miss Margo bring the electro.  
**Magnet Lounge** 1402 Grant; 271-5760. 7pm-2am. With rotating DJs.  
**Minx** Endup. 10pm-4:30am. DJs and female artists.  
**Mr. Smith's** 34 Seventh St; 355-9991. 6pm. House, lounge, and intellectual hip-hop with DJ Omar Herrera.  
**Nickie's** 9pm, \$5 Reggae and dancehall with DJ Jah Yzer.  
**1984** Cat Club. 9pm-3am, \$3-6. Top 40, '80s, and new wave with DJs Jules, Damon, Melting Girl, and Dangerous Dan.

**Pacific Standard Time** Levende Lounge. 10pm. DJ Sake1 spins soulful music.  
**Popsene** 330 Ritch. 10pm, \$10. Britpop, indie, new wave, mod, electronic, and '60s soul with Aaron Axelsen, Disco Shawn, and Nako.  
**Rock Candy** Stud. 9pm-2am, \$5. Luscious Lucy Lipps hosts this electro-punk-pop party with music by ReXick.  
**Rockstar** Element Lounge. 9pm. Rock, hip-hop, soul, and R&B with DJs Method, Strategy, and special guests.

**Soniq** Madrone. 9pm. Global music with Jeff Stot and Yossi Fine.  
**Soul Sector** City Dance Studios, 32 Otis; 820-1452. 7-8pm. Popping, house, and hip-hop dance class.  
**Toppa Top Thursdays** Club Six. 9pm. Jah Yzer, I-Vier, and Irie Dole spin the reggae jams for your maximum irie-ness.  
**Trauma** El Rincon. 9pm, \$3. Drum 'n' bass with the Doctor, Reclipse, E\$KR, Arize, and guests.  
**Tubesteak Connection** Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, \$3. A gay dance club featuring Eurodisco, electrofunk, and more with DJ Bus Station John.  
**Vogue '80s Night** Harry Denton's Starlight Room. 8:30pm, \$10. DJ Dave Gillis brings back a decade of dance hits.

**Yard Baobab**. 10pm-2am, free. Reggae and dancehall with DJ Mpenzi.  
**Zomby**, **Star Eyes**, **Lazer Sword**, **Disco Shawn** Rickshaw Stop. 9pm, \$8-10.

## FRIDAY 9

## ROCK/BLUES/HIP-HOP

**Aratic**, **3rdrail**, **Left of Christ**, **Falling to Pieces** Slim's. 8:30pm, \$13.  
**Get Dead!**, **No Red Flags**, **Excuse**, **Dun Bin Had** Annie's Social Club. 8pm, \$8.  
**Hot Buttered Rum**, **Blue Turtle Seduction** Fillmore. 9pm, \$22.50.  
**Hot Toddies**, **Tinkture**, **Agent Ribbons**, **Excuses for Skipping** Knockout. 9pm.  
**Leopold and His Fiction**, **Healing Curse**, **Candy Apple** Hemlock. 9:30pm, \$6.

**LoCura**, **Beats Antique**, **Gamelan X** Great American Music Hall. 9pm, \$15.  
**Magic Bullets** Bottom of the Hill. 10pm, \$10.  
**Lydia Pence** and **Cold Blood** Biscuits and Blues. 8 and 10pm, \$20.  
**Rebirth Brass Band**, **Manicato** Independent. 9pm, \$22.  
**Lee Rocker** Red Devil Lounge. 8pm, \$20.  
**Spandex Tiger**, **Earthlings**, **Hallway Ballers**, **TARD**, **Disastroid** 2B1 Soundstage, 3075 17th St; (707) 280-4020. 9pm, \$10.

## BAY AREA

**Tommy Castro** Little Fox, 2209 Broadway, Redwood City; www.foxdream.com. 9pm, \$22.  
**Moonalice**, **Jelly** 19 Broadway. 9:30pm, \$10.  
**Slammin' All Body Band** First Unitarian Church of Oakland, 685 14th St, Oak; http://uuoakland.org. 8pm, \$15-18.  
**Todd Shipley Band** Beckett's. 10pm, free.

## JAZZ/NEW MUSIC

**Black Market Jazz Orchestra** Top of the Mark. 9pm, \$10.  
**Bryan Girard Quartet** Cliff House, 1090 Point Lobos; (415) 386-3330. 7pm, free.  
**Betty Buckley and Kenny Werner** Yoshi's San Francisco. 8 and 10pm, \$35.  
**Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.  
**Barbara Gainer** Velma's, 2246 Jerrold; 824-7646. 5pm, free.  
**Alex Kallao** Chez Spencer, 82 14th St; (415) 864-2191. 6:30pm, free.  
**Savanna Jazz Trio** Savanna Jazz. 7:30pm, \$5.

## BAY AREA

**Dave LeFebvre Group** Anna's Jazz Island. 8pm, \$14.

CONTINUES ON PAGE 28 &gt;&gt;

**HANK III & ASSJACK** • Special Guest: THOSE POOR BASTARDS  
ON SALE SUNDAY! FEBRUARY 28 THE GRAND BALLROOM

**Jewel** solo & acoustic  
ON SALE SUNDAY! MARCH 11 THE WARFIELD

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ON SALE NOW! APRIL 1 THE WARFIELD

**O.A.R.** WITH SPECIAL GUEST *Eric Hutchinson*  
JANUARY 21

**PITBULL**  
JANUARY 22

**THE VOICES OF LATIN ROCK** AWARENESS FOR AUTISM BENEFIT  
HOSTED BY CHUY VARELA  
FEAT. PETE ESCOBEDO, WENDY HAAS, VICTOR PANTOJA, ERROL KNOWLES, BILL COURTIAL, JULES ROWLLES  
VOICES OF LATIN ROCK REVIEW MUSICAL DIRECTOR: KARL PARAZZO  
WITH MEMBERS OF SANTANA, COLD BLOOD, MALO & EL CHICANO  
HONORING WOMEN OF LATIN ROCK: SHEILA E., LINDA TILLERY, LYDIA PENSE, WENDY HAAS & RITA GENTRY  
INTRODUCING LOS CENZONTLES!  
JANUARY 24

**SHARON JONES & THE DAP-KINGS**  
JANUARY 28

**Dropkick Murphys**  
FEBRUARY 21

**SCOTT WEILAND**  
FEBRUARY 5

**IRRELE OF FAITH** with SATYRICON & SEPTICFLESH  
FEBRUARY 10

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MARCH 30

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FRI/9  
JAZZ/NEW MUSIC  
CONT>>

**Le Jazz Hot** Speisekammer, 2424 Lincoln, Alameda; (510) 522-1300. 8:30pm, free.  
**Jeb Brady Band** Armando's, 707 Marina Vista, Martinez; (925) 228-6985. 8pm, \$8.  
**Airto Moreira and Eyedentity** featuring Zakir Hussain Yoshi's. 8 and 10pm, \$20.  
**Steve Carter Trio** Jupiter. 8pm.

FOLK/WORLD/COUNTRY

**Amha Baraka** Ashkenaz. 9:30pm, \$10.  
"Celtic and Flamenco Dance and Music" La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2568. 8:30pm, \$12. With Meli Rivera and Fanny Ara.

"Country Joe's Tribute to Woody Guthrie" 142 Throckmorton, Mill Valley; www.142throc kmortontheatre.org. 8pm, \$20-30.  
**Fito Reinoso y Su Ritmo y Armonía** Stage Dor Dance Studio, 10 Liberty Ship Wy, Sausalito; www.murphyproductions.com. 9pm, \$20.  
**Loyd Family Players, Antioquia** Starry Plough. 9pm, \$10.  
**Sourdough Slim** Freight and Salvage. 8pm, \$19.50.  
"Womansong Circle" First Congregational Church of Berkeley, 2345 Channing, Berk; www.betsyrosemusic.com. 7:15pm, \$15-20.

DANCE CLUBS

**Activate!** Lookout, 3600 16<sup>th</sup>; 431-0306. 9pm, \$3. Face your demigods and demons at this Red Bull-fueled party.  
**Bar Top** Harry Denton's Rouge, 1500 Broadway; 346-7683. 8:30pm-2am, \$15.

Top 40 and house with DJs Andrew B and MajestiChris.  
**Blow Up** Rickshaw Stop. 10pm, \$10. Indie-pop disco noir presented by Jefrodisiac.  
**Cancun Club** Glas Kat. 10pm-3am. Salsa, merengue, reggaetón, bachata, rock en espa- ñol, Latin pop, Mexican, hip-hop, R&B, and old-school with Tony O, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.  
**City Roots** El Rincon. 9pm. Live salsa, hip- hop, funk, and more.  
**Club Dragon** Eight. 9pm-3am. A gay Asian dance club.  
**Club Fantasia** AsiaSF. 10pm, \$10. DJ David Q spins hip-hop and R&B.  
**Club Hide** 9pm-2am, free. Live music.  
**Club NV** 10pm-3:30am. Hip-hop and salsa.  
**Desire** Fluid Ultra Lounge. 10pm, \$10-15. Hip-hop, mashups, and rock with rotating DJs.  
**Directions in Stereo** Dalva. 9pm-2am. DJs

Circuit73, Dave Aju, Wrong?, and Subtext spin everything from punk to disco.  
**Dirtybird Records Four Year Anniversary** Mezzanine. 10pm. With Claude Vonstroke, Justin Martin, Christian Martin, and Worthy.  
**Dragon Bar** 473 Broadway; 834-9383. 8pm- 2am, \$10. House, hip-hop, Latin, jazz, and classic dance mixes with DJ Daymetrius.  
**Dream Queen's Revue** Aunt's Charlie's, 133 Turk; 441-2922. 10pm. Drag cabaret hosted by Ruby Slippers and DeeDee La Femme.  
**Element Fridays** Element Lounge. 9pm-2am, \$10. Hip-hop with DJ D-Tek.  
**Fat House Fridays** Anú, 43 Sixth St; 543- 3505, www.anu-bar.com. 10pm-2am, free. The Dirty Duo spin dance records. Fat ones.  
**Flashback** Cellar, 685 Sutter; 441-5678. 10pm-2am, \$10. Hip-hop and '80s with DJs Scott Fox, MCD, and Derrick D.  
**Fo' Sho! Fridays** Madrone. 10pm, \$5. DJs Kung Fu Chris, Makossa, and Quickie Mart spin rare grooves, soul, funk, and hip-hop classics.  
**Freaky Fridays** EZ5, 682 Commercial; 362-9321. 6-10pm, free. Old-school, new-school, and more.  
**Free Funk Friday** Elbo Room. 10pm, free. With DJs Vinnie Esparza and B-Cause.  
**Fuck Shack** Beauty Bar. 10pm-2am. With Jefrodesiac and guests.  
**Harry Denton's Starlight Room** 8:30pm, \$10. Dance bands plus DJ Dave Gillis.  
**Hot Boxxx Girls** Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm- 2am, free. With host Gina La Divina.  
**Hot Pants** Cat Club. 10pm-3am, \$6. Hip-hop, pop, '80s, and electro with DJs Chelsea Starr, Melissa, Mike Biggs, and the Wax Chef.  
**Levende Lounge** 6-10pm. Live performance by Acoustic Sneaky.  
**Lookout Weekend** 111 Minna Gallery. 4- 9:30pm, \$3-5. DJs Shane King, White Girl Lust, Phillie Ocean, Swayzee, and LL Cool DJ spin it to win it at the newest, hottest happy hour jam.  
**Loose Joints** Make-Out Room. DJ Tom Thump and guests bring you breaks, hip-hop, Latin, and Afrobeat.  
**M4M Fridays** Underground SF. 10pm-2am. Joshua J and Frankie Sharp host this man- stastic party.  
**Magnet Lounge** 1402 Grant; 271-5760. 7pm- 2am. With rotating DJs.  
**Master Blaster** Delirium. 10pm. Punk rock.  
**Mission Bombay** Bollywood Café, 3372 19th St.; 970-0362. 10pm-2am, \$5. DJs Vanka, Jimmy Love, Suresh, and Rajah spin Bhangra, Bollywood, and beyond.  
**Mr. Smith's** 34 Seventh St; 355-9991. 6pm. Mashups and more with DJs Karlo and Marc Dyer.  
**Mood Swing** Eastside West, 3154 Fillmore; 885-4000. 9pm, free. Rare grooves, Latin

funk, soul, reggae, and hip-hop with DJs J. Diamond and Precise and guests.  
**Nickie's** 9pm. Hip-hop and house with DJ Spectre.  
**Night and Day** Voda. 10pm-2am, free. Soulful sounds and vibes with DJs Black and Decca.  
**Paris Dakar International** Baobab. 10pm, \$3. Reggae, dancehall, hip-hop, soul, and R&B with DJ Mpenzi.  
**Planet Big Stud**. 10pm-2am. House. Big house.  
**Pop Champagne** Azul, One Tillman Pl; whitemikesf@gmail.com. 10pm, \$10. DJ White Mike spins hip-hop and pop.  
**Punk Rock and Shlock Karaoke** Annie's Social Club. 9pm-2am, \$5. Eileen and Jody bring you songs from multiple genres to butcher: punk, new wave, alternative, classic rock, and more.  
**The Rod** Deco Lounge, 510 Larkin; 346- 2025, www.decosf.com. 10pm-4am, \$5. DJ Crustacean John spins only the crabbiest of tunes.  
**Ruby Skye** 9pm-4am, \$15. With various guest DJs.  
**Silk Fridays** Icon Ultra Lounge. 10pm, free. Hip-hop and mashups with DJ Leethalmix and weekly guests.  
**Stompy** Mighty. 10pm-4am, \$10-20. Funky house.  
**Suite One8One** 9pm-4am, \$20. With various DJs, hot chicks, tight clothes, spray tans, and dudes in striped shirts who do a lot of high- fiving and calling one another *brah*.  
**Velvet Lounge** 9pm, \$10. With DJ Manny Perez.

SATURDAY 10

ROCK/BLUES/HIP-HOP

▮ **Angry Samoans, Midnight Bombers, Shootin Lucy, Officer Down** Bottom of the Hill. 9pm, \$10.  
▮ **Banyan** Red Devil Lounge. 8pm, \$ 18.  
"Bill's Birthday Bash" Fillmore. 9pm, \$50. With Funky Meters, Marcia Ball, Bonnie Raitt, and Hutch Hutchinson.  
**Burned Beyond Recognition, Space Vacation, Thunderhorse** Thee Parkside. 5pm.  
**Del the Funky Homosapien, Feat Aplus and Bukue One, Ana Sia, Vokab Kompany and Chip Chop** Mission Rock Café, 817 Terry Francois Blvd; www.missionrockcafe.com. 10pm, \$30.  
**Joe Louis Walker All-Star Band, Earl Thomas Biscuits and Blues**. 8 and 10:30pm, \$25-28.  
**Monophonics, James Caran, Eric McFadden** Great American Music Hall. 9pm, \$20.  
**New Centuries, Midnight Strangers, Paranoids** Hemlock. 9:30pm, \$6.  
**Rebirth Brass Band, Happy Mayfield** Independent. 9pm, \$22.

**BAY AREA**  
**American Steel** Uptown. 9pm, \$15.  
**Amy Lou's Blues** Grand Dell Saloon, 1040 dell, Campbell; (408) 378-3970. 8pm, free.  
**Heartbreaker, Artistic Lube** Little Fox, 2209 Broadway, Redwood City; www.foxdream. com. 8pm, \$20.  
**Tower of Power** Big Fox Nightclub, 2215 Broadway, Redwood City; www.foxdream. com. 8pm, \$35-45.  
**Workingman's Ed** 19 Broadway. 9:30pm, \$10.

JAZZ/NEW MUSIC

**Betty Buckley and Kenny Werner** Yoshi's San Francisco. 8 and 10pm, \$35.  
**Eric Kurtzrock Trio** Ana Mandara, Ghirardelli Square, 891 Beach; 771-6800. 8pm, free.  
**Jack Curtis Dubowsky Ensemble** El Rio. 7pm.  
**Alex Kallao** Chez Spencer, 82 14th St; (415) 864-2191. 6:30pm, free.  
**Pascal Bokar Band** Savanna Jazz. 7:30pm, \$5.  
**Ricardo Scales** Top of the Mark. 9pm, \$10.  
"Rova Meets Ghost in the House" San Francisco Community Music Center, 544 Capp; (415) 826-2765. 8pm, \$10.

**BAY AREA**  
**Richie Beltran** Spuds Pizza, 3290 Adeline, Berk; (510) 597-0795. 8pm, \$7-10.  
**Dryer/Heule/Lindsay, Sextet** Soja Martial Arts Studio, 2406 Webster, Oakl; www.heule. us/ideaofwest. 8pm.  
**Kenny Garrett** Yoshi's. 8 and 10pm, \$22.  
**George Cotsirilos Jazz Group** Albatross. 9:30pm, \$3.  
**Grace Woods Trio, Joe Warner Trio** Armando's, 707 Marina Vista, Martinez; (925) 228-6985. 8pm, \$8.  
**Planet Loop** Beckett's. 10pm, free.

Make-Out Room

WEDNESDAY JANUARY 7 8PM \$6  
PENNY ARCADE  
A MONTHLY SEMI-ACOUSTIC SHOWCASE  
FEATURING:  
MARABELLE PHOENIX  
DANIEL PHIFER  
SEAN CARSON  
ALI MARCUS  
WITH YOUR HOST RAUL SANCHEZ!

THURSDAY JANUARY 8 9PM, NO COVER  
KISSING BOOTH  
DJS J.O.R.Y. AND K.Y.L.E. SPINNING INDIE  
ROCK AND MORE.  
HAPPY HOUR UNTIL 10PM! DRINK SPECIALS!

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"LOOSE JOINTS"  
W/ DJS THOM THUMP  
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RARE GROOVE, FUNK, SOUL, HIP-HOP,  
AFRO-BEAT, LATIN AND MORE

SATURDAY JANUARY 10 7PM, \$3-\$5  
WRITERS WITH DRINKS  
FEATURING: ANN PACKER, LAN TRAN, YOSEFA  
RAZ, SCOTT SIGLER AND STEVEN SCHWARTZ!

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WITH ROGER MAS AND EL KOOL KYLE  
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SUNDAY JANUARY 11 8PM, \$7  
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1/7  
9PM  
\$6

STINKWEED'S LAST HURRAH:  
DJ QUEST,  
GO LIKE THIS,  
VERLATEN, SHEDWELLAZ,  
MURDER OF CROWS

THU  
1/8  
10PM  
\$6

AFRO-TROPI-ELECTRIC-SAMBA-FUNK  
AFROLICIOUS  
WITH DJS/HOSTS  
PLEASUREMAKER,  
SEÑOR OZ W/ GUESTS  
J ELROD & B LEE

FRI  
1/9  
6:30PM  
\$5

LITERARY DEATH  
MATCH, EPISODE 14  
WITH READERS:  
RODES FISHBURNE,  
KATIE CROUCH,  
VERONICA CHATER  
PLUS JUDGES:  
ANDREW LELAND (THE BELIEVER)  
& JAMES HASS (THE FARALLON REVIEW)  
& MORE!  
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FREE FUNK FRIDAY  
FEATURING DJS VINNIE ESPARZA  
WITH GUEST DJS SNEAKY P &  
JERRY NICE

SAT  
1/10  
10PM  
\$10

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TORMENTA TROPICAL  
LOS RAKAS (PANAMA/  
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(BERSA DISCOS)

SUN  
1/11  
9PM  
\$6

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ROOTS & CLASSIC DANCEHALL WITH  
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MANEESH THE TWISTER  
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MON  
1/12  
9PM  
\$5

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WHISKEY AVENGERS  
BLACK SQUARE (HAWAII)  
FLIP THE SWITCH

TUE  
1/13  
9PM  
\$7

ELBO ROOM PRESENTS  
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DEUCE ECLIPSE & CAIPO  
(ORIXA) PLUS DJ JUAN DATA

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1/14  
9PM  
\$7

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FORTRESS PRESENT  
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MONTHLY MORRISSEY/SMITHS  
TRIBUTE!  
10PM \$4

SATURDAY JAN 10  
IL GATO  
WITH THE FEROCIOUS FEW  
9PM \$5

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DJS CARLOS, DR SCOTT,  
MAJOR SEAN  
10PM \$4

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28 SAN FRANCISCO BAY GUARDIAN | JANUARY 7 - 13, 2009



**Regina Maria Pontillo** Speisekammer, 2424 Lincoln, Alameda; (510) 522-1300. 8:30pm, free.  
**Pamela Rose and Her Quartet** Anna's Jazz Island. 8pm, \$14.

FOLK/WORLD/COUNTRY

**“Black and Brown Visions: A World Without Borders”** Galeria de la Raza, 2857 24th St; (415) 826-8009. 7pm, \$15. Benefit for Sistas Take Back the Mic! with Mystic.  
**Crooked Roads, Forty Nine Special, Otto Mobile and the Moaners** Café International, 508 Haight; www.sfhootenanny.com. 7pm, free.  
**Jeanne and Chuck’s Country Roundup, Five Dollar Suit, Black Crown Stringband** Hotel Utah. 9pm, \$8.  
**Elijahu Sills** Red Poppy Art House. 8pm, \$12-15.  
**“Tormenta Tropical”** Elbo Room. 10pm, \$10. With Los Rakas, Ghosts on Tape, Disco Shawn, and Oro11.  
**Craig Ventresco and Meredith Axelrod** Atlas Café. 4pm, free.

**BAY AREA**  
**Renee Asteria** Octopus Lounge, 180 Eureka, Pacifica; (650) 355-7775. 9pm, free.  
**Culann’s Hounds, Trespassers, Ben Bernstein** Starry Plough. 9pm, \$9.  
**Latin Jazz Youth Ensemble of SF** La Peña Cultural Center, 3105 Shattuck, Berk; (510) 849-2568. 7:30pm, \$5-10.  
**Pellejo Seco** Ashkenaz. 9:30pm, \$13.  
**Steve Seskin, Don Henry, Craig Carothers** Freight and Salvage. 8pm, \$25.50.

DANCE CLUBS

**Allure** Levende Lounge. 11pm-2am. DJ C-Swiff spins hip-hop, Top 40, R&B, and mashups.  
**Avery Island** Jack’s Club. 10pm, free. A dance party with DJ Jamie Jams and dollar drinks.  
**Bamboo Hut** 479 Broadway; 989-8555. 10pm. DJ Scotty spins ’80s modern rock and ’90s dance classics.  
**Beerfest** Space 550. 10pm-4am. The name says it all.  
**Better Days** Pink. 10pm-2am, \$10-15. With Franky Boissy.  
**Bistrotheque** Café Flore, 2298 Market; 621-8579. 6pm-midnight. DJ Ken Vulsion spins easily digestible tunes.  
**Cafe Cocomo** 9pm-2am, \$15. With live band and DJ.  
**City Nights** 10pm-2:30am. Hip-hop and club hits.  
**Club Gossip** Cat Club. 9:30pm-3am, \$6. A new wave video nightclub with Damon, Melting Girl, Shon, and special guests.  
**Cockblock** Rickshaw Stop. 10pm-2am, \$7. DJs Nuxx and Zax spin deep, homolicious grooves.  
**Concrete Jungle** Knockout. 9pm, \$5. Ska, rock steady, and two-tone with the Selector DJ Kirk and Prince Omar.  
**Deacon** Skylark. 7pm-2am, free. Spinning old-school, hip-hop, and funk.  
**Digital** Voda. 10pm-2am, free. Best of European house and electro.  
**Doghouse** ODC Dance Commons, 351 Shotwell; www.doghouseswing.com. 9pm-12:30am, \$10-18. Swing dancing.  
**Drunk and Horny** Underground SF. 9pm-2am. \$5. Queer boozin’ and cruisin’.  
**Element Saturdays** Element Lounge. 9pm-3am, \$10. Hip-hop, mashups, rock, and funk with rotating DJs.  
**Elevate** Roe/Prive, 651 Howard; 979-3031, www.sebastienentertainment.com. 9:30pm-3am. Hip-hop, rock, club classics, house, global grooves, and more.  
**Fluid Saturdays** Fluid Ultra Lounge. 9pm. Hip-hop, mashups, and rock with DJ Scotty Boy.  
**Frisco Disco** Transfer. 10pm-2am. Richie Panic and Jefrodisiac bring you glam girls, fab boys, bare nipples, scarves, headbands, purple eye shadow, conspicuous consumption, and even more conspicuous booty shakin’.  
**Harry Denton’s Starlight Room** 8:30pm, \$15. With DJ Dave Gillis and various dance bands.  
**Hellatight** Amnesia. 9pm-2am. Hip-hop, ’80s, and electro with DJs Vinnie Esperza and Asti Spumanti.  
**Hot Boxxx Girls** Aunt Charlie’s Lounge, 133 Turk; www.auntcharlieslounge.com. 10pm-2am, free. With host Gina La Divina.  
**Hot Mess** Stud. 10pm, \$5. Nude-dude drink specials with DJ Kidd Sysko.  
**House in the Jungle** Lingba Lounge. 9pm-2am, free. Deep house with DJ Heather and friends.

**I Love Wet Panties** Delirium. 10pm. Really, who doesn’t? With DJs Jenny and Jules.  
**In House** Harry Denton’s Rouge, 1500 Broadway; 346-7683. 9:30pm-2am. House music with Jason and Dommer.  
**Local Love** 1015 Folsom. 10pm-7am, \$20. Showcasing the brightest DJ talent in the Bay Area.  
**Magnet Lounge** 1402 Grant; 271-5760. 10pm-2am. Hip-hop, old-school, and funk with DJs Rebs, Mars, and Defunkt.  
**Meet Me in the Bathroom** Beauty Bar. 7:30pm-2am. DJ Omar and friends spin ’80s soundtrack hits, electronoise, and even some Australian devil-worshipping tracks.  
**Mr. Smith’s** 34 Seventh St; 355-9991. 8pm-2am. With DJ Mei Lwun.  
**Night of the REMIX** Madrone. 9pm, \$5. Remixing hip-hop, soul, dancehall, 80s, and more with DJs Satva, Ross Hogg, and B. Cause.

**Pagode da Paz Pureza** Skylark. 7pm-2am, \$7. With live set by Brazilian band Grupo da Sete.  
**Paris-Dakar Celebration** Little Baobab, 3388 19th St; 643-3558. 10pm, \$3. African and French hip-hop with DJs Sogui and Edibe.  
**Reggae Gold** Endup. 10pm-5am. Reggae, dancehall, mashups, and soca with Polo, Daddy Rolo, Toks, and guests.  
**Roccapulco** 6:30pm. Weekly salsa lessons.  
**Seduction** Cellar, 685 Sutter; 441-5678. 10pm-2am, \$15. Hip-hop and dance music with rotating DJs.  
**Shark Attack!** Annie’s Social Club. 9:30pm, \$5. With DJs Starr, Josh Zero, Orko, and Braceface.  
**Sojourn** Rohan Lounge. 10pm-2am, free. Resident DJs spin downtempo house and lounge beats.  
**Soul Collective** Icon Ultra Lounge. 10pm-3am. With DJ Jerry Ross and Benito Taylor.

**Suede** 383 Bay; 399-9555. 9pm-2am, \$10-15. House and hip-hop.  
**Suite One80ne** 9pm-4am, \$20. Guest DJs weekly.  
**El Superritmo** Make-Out Room. 10pm-2am, \$5. DJs Roger Mas and El Kool Kyle spin cumbia, dancehall, bomba, plena, and salsa.  
**Tabu Lounge** Glas Kat. 10pm-2am. Smooth hip-hop, urban Top 40, and funky Frisco house.  
**Tiger Noises** Double Dutch. 10pm-2am. Hip-hop, rock, funk, and new shit.  
**Velvet Lounge** 9pm, \$10. ’70s, ’80s, and ’90s house and hip-hop.  
**Veni Vedi Vici** Club Six. 10pm, \$15. *Juxtapoz* release party with I Wayne, Egyptian Lover, Nosaj Thing, and more.  
**W** Eight. 9pm-2am, \$10. The *W* is for *women*. Meaning you should be one, not want to get with one. Though if you are one, you might get with one. Get it?

SUNDAY 11

ROCK/BLUES/HIP-HOP

**Astral, Tomihira, Tracing Figures** Café du Nord. 8pm, \$10.  
**Joe Louis Walker All-Star Band, Earl Thomas Biscuits and Blues**. 8pm, \$28.  
**Miggs** Red Devil Lounge. 8pm.  
**JP Orbit, Adrian Libertini, Tamsen Fynn** Hotel Utah. 9pm, \$6.  
**“S. Clay Wilson Benefit Show”** Hemlock. 6pm, \$6-10. With Dryer/Heule, Terror Apart, Slusser, Bullshit Detector, and more.

JAZZ/NEW MUSIC

**“Art of the Duo”** Bliss Bar, 2026 24th St; (415) 826-6200. 4:30pm, \$10. With Larry CONTINUES ON PAGE 30 »



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WEDNESDAY JANUARY 7TH  
TROLL AGE ZINE PRESENTS  
**NON STOP NEUROTIC CABARET**  
FLOATING CORPSES  
PINK SWASTIKA  
DEAD BEATS  
AND APPEARING IN THE BACKROOM  
JEALOUSLY • MOM • TENSE  
DOORS 8PM COVER \$5  
EVERY THURSDAY FROM 6-9  
**ICHI SUSHI HAPPY HOUR!**

THURSDAY JANUARY 8TH  
THE CHELSEA SMILES  
THE CORRUPTORS  
PERFECT MACHINES  
ONE AFTER ANOTHER  
DOORS 8PM COVER \$8

FRIDAY JANUARY 9TH  
GET DEAD!  
NO RED FLAGS  
THE EXCUSE  
DUN BIN HAD  
PUNK ROCK N SCHLOCK KARAOKE \$8  
DOORS 8PM COVER \$8


SATURDAY JANUARY 10TH  
SHARK ATTACK!  
W/ DJ'S STARR, JOSH ZERO, ORKO,  
AND GUEST DJ BRACEFACE  
PUNK ROCK N SCHLOCK KARAOKE  
FREE BEFORE 10:30 \$5 AFTER

MONDAY JANUARY 12TH  
MAINROOM MONDAYS  
BIG STAGE KARAOKE W/ THE LOVELY EILEEN  
DOORS 9ISH NO COVER  
EVERY TUESDAY FROM 6-9  
SF STANDUP PRESENTS  
**OPEN MIC COMEDY IN THE BACKROOM**  
SIGN UP AT SFSTANDUP.COM

TUESDAY JANUARY 13TH  
DRUNKEN MONKEY PRESENTS  
**“ANNIE'S IS 3 SO DRINK WITH KEHOE”**  
SPECIAL GUEST DJ KEHOE • BEARD CONTEST  
AT MIDNIGHT • SHOT SPECIALS  
9PM NO COVER

COMING SOON  
1/14 BARBARY COAST BURLESQUE  
1/15 ADAPTOR  
1/16 3RD ANNIVERSARY PARTY  
W/ THE STITCHES, THE LOWDOWNS,  
TEXAS THIEVES  
1/17 EARTHLESS ORCHID

**HAPPY HOUR MONDAY - FRIDAY 4PM TO 7PM  
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**WWW.PARADISESF.COM**

**FRIDAY 1/09**  
WEAPON OF CHOICE  
Feat. Lady Waks & Ali B. \$10 Pre Sale

**SATURDAY 1/10**  
PARADISCO  
10p-4a. \$6. Drink Specials


**SUNDAY 1/11**  
HONEY SOUNDSYSTEM  
Feat. Victor Rodriguez. FREE ALL NIGHT

**THURSDAY 1/15**  
SF WINE WEEK  
visit sfwineweek.com for details

**FRIDAY 1/16**  
AURAL THERAPY  
Feat. Franklin De Costa. \$3 Wells til 11p.

**SATURDAY 1/17**  
SNOBALL  
Feat. Frivolous and Eats Tapes

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**LIVE SHOWS CALENDAR**  
All shows are free & all ages welcome!  
Check Amoeba.com for complete listings...

**© BERKELEY:**  
**THURSDAY • JANUARY 15 • 6PM**  
**DEVIL MAKES THREE**  
With a punky perspective on vintage American blues, ragtime, country, folk & rockabilly, the critically praised trio brings forth a genuine approach to acoustic music that is deeply steeped in rhythm.

**© SAN FRANCISCO:**  
**SUNDAY • FEBRUARY 1 • 2PM**  
**AMY RAY**  
In *Didn't It Feel Kinder*, Amy Ray's third solo recording & most ambitious independent effort to date, the singer-songwriter's style & lyricism reflects her many musical influences, breaking new ground for avid Indigo Girls followers & her solo career fans alike.

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	<b>FLOOD</b> 9PM \$6
WED 1/7	IRON WITCH PIGS
	<b>PARKER ST. CINEMA</b> 9PM \$6
THUR 1/8	MARCH OF THE MANNEQUINS AIM LOW KID
	<b>LEOPOLD &amp; HIS FICTION</b>
FRI 1/9	THE HEALING CURSE CANDY APPLE 9:30PM \$6
	<b>THE CONS</b> 9:30PM \$6
SAT 1/10	MIDNIGHT STRANGERS THE PARANOIDS
	<b>S. CLAY WILSON BENEFIT SHOW</b>
	WITH TERROR APART, SLUSSER, BULLSHIT DETECTOR, AMPHIBIOUS GESTURES, FOGNOZZLE, ARACHNID ARCADE, HORA FLORA, HEADBOGGLE, HEULE / DRYER, HEARTWORM, LOACHFILLET, SKULLCASTER, LIZ ALLBEE/AGNES SZELAG, ANVIL ENCEPHALOPATHY EARLY 6:00PM, \$6-10 SLIDING SCALE
	<b>PUNK ROCK SIDESHOW</b> 10PM FREE
MON 1/12	W/DJ TRAGIC & DUCHESS OF HAZARD
	<b>WHITE CLOUD</b> 9PM \$5
TUES 1/13	MAGNANIMOUS CASEY CHRISHOLM
	<b>INCA ORE</b> 9PM \$6
WED 1/14	MANGLED BOHEMIANS THE WHY BECAUSE
	<b>COCONUT</b> 9PM \$6
THUR 1/15	AERO-MIC'D ELM
	<b>FRENCH DISCO</b> 9:30PM \$6
FRI 1/16	THE ABSINTHE GLOW MOSSHEAD
	<b>WILD WEEKEND (SAN DIEGO),</b>
SAT 1/17	SIR LORD VON RAVEN OFF CAMPUS 9:30PM \$6



## SUN/11 JAZZ/NEW MUSIC

CONT&gt;&gt;

Vuckovich and Jeff Chambers.

**8 Legged Monster** Make-Out Room. 9pm, \$5.  
**Rob Modica and Friends** Simple Pleasures,  
 3434 Balboa; (415) 387-4022. 3pm, free.

**Carrie Rodriguez** Yoshi's San Francisco. 8pm,  
 \$18.

**Savanna Jazz Trio with Michael Jones**  
 Savanna Jazz. 7:30pm, \$5.

### BAY AREA

**Anna Estrada and Her Trio** Anna's Jazz Island.  
 8pm, \$10.

**Berkeley High School Jazz Band with Akeen  
 Hawkins** Ashkenaz. 7:30pm, \$15.

**Kenny Garrett** Yoshi's. 2 and 7pm, \$5-20.

## FOLK/WORLD/COUNTRY

**Big Mistake** Thee Parkside. 5pm, free.

### BAY AREA

**John McCutcheon** Freight and Salvage. 8pm,  
 \$27.50.

## DANCE CLUBS

**All Male Amateur Strip Show** Deco Lounge,  
 510 Larkin; 346-2025, www.decosf.com.

10pm-1am. Hosted by Jim (Ginger Snap) and  
 DJ Lambchop.

**Bingo Hello Bingo** Lexington. 8-10pm.

Sapphic bingo frenzy, with DJ Myles spinning  
 between games.

**Bionic** 222 Club. 10pm-2am, \$5. House music  
 with DJs Solar, Joshua Iz, and Nikola Baytola.

**Boogie Brunch** Levende Lounge. 11am-3pm.  
 With DJs Ben Hester and Rob G.

**Church** Il Pirata, 2007 16th St; 626-2626.

4pm-midnight, free. Lioness Sound DJs Green  
 B and Positivi-T spin reggae while you eat  
 Caribbean BBQ.

**Club Havana** Jelly's. 4pm, \$10. Live salsa  
 bands plus great Cuban BBQ.

**Dimanche** Slide. 9pm. With DJ Frenchy Le  
 Freak and special guest.

**Double Dragon** Madrone. 8pm, free. Indie,  
 punk, Brit-pop, soul, and hip-hop with DJs  
 Bmoss and Emily.

**Dub Mission** Elbo Room. 9pm-2am, \$5. Dub,  
 roots, and classic dancehall.

**Endup** 6am-8pm: "Sunday T-Dance," with DJs  
 Vince, Adrian, Nikola Batyala, Nikita, and Jim  
 Hopkins and weekly guests. 8pm-4am, \$12:

"Super Soul Sundayz," come back to Sunday  
 church with DJ David Harness and guests.

**Escape** Cellar, 685 Sutter; 441-5678. 9pm-  
 2am, \$5. Funky house, hip-hop, and club  
 classics.

**French Kiss** Pink. 10pm-2am, \$3 after 11.  
 Resident bad boys Mykill and Forever 21 play  
 electro, disco, punk, pop, indie, rock, and  
 mashups.

**Gloss Sundays** Lookout, 3600 16<sup>th</sup>; 431-  
 0306. 3pm, \$2. DJ Joseph Lee and DJ Pornstar  
 fuel this high-energy party.

**Harry Denton's Starlight Room** 8:30pm, free.  
 With DJ Page Hodel.

**Holding Firm Reggae Sundays** Underground  
 SF. 10pm-2am, free. Reggae and dancehall with  
 Stepwise, Dread Lion, and weekly special guests.

**Honey Soundsystem** Paradise Lounge. 8pm-  
 2am. "Dance floor for dancers – sound sys-  
 tem for lovers." Got that?

**Lonely Teardrops Doo Wop Night** Knockout.  
 9pm, \$2. With DJs DX the Funky Granpaw and  
 Sergio Iglesias.

**Kodo** Wish. 8pm-2am, free. Downtempo, funk,  
 soul, broken beat, and deep house grooves  
 care of residents Hideo Kobayashi, Still Rob G,  
 and Tokyo Component.

**Password** Vessel, 85 Campton Place; 433-  
 8585, www.vesselsf.com. 10pm-2am, \$20.

Hip-hop and sports: two great tastes that  
 taste great together.

**Propaganda** Laszlo. 9pm. Intimate disco and  
 electropop.

**Salsa Sundays** El Rincon. 8pm-2am, free.  
 Salsa lesson plus DJ dance party with Super  
 Chino, De la Clave, and guests.

**Salsa Sundays** El Rio. 3pm. Live salsa, plus  
 free BBQ and dance lessons.

**Stag** AsiaSF. 6pm, \$5. Gay bachelor parties  
 are the target demo of this weekly erotic tea  
 dance.

**Sundance Saloon** Space 550. 5-10:30pm, \$5.  
 Country and western dancing, serving the  
 LGBT community and its friends.

**Sun-Daze** Double Dutch. 10pm-2am. Hip-hop  
 and old-school with DJ B-Love.

## MONDAY 12

## ROCK/BLUES/HIP-HOP

**Cloud Archive, North, Long Live the  
 Smoking Gun** Bottom of the Hill. 9pm, \$8.

**Whiskey Avengers, Black Square, Flip the  
 Switch** Elbo Room. 9pm, \$5.

**BAY AREA**  
**John Legend, Estelle** Paramount Theatre,  
 2025 Broadway, Oakl; www.ticketmaster.com.  
 8pm, \$50-50-76.50.

**JAZZ/NEW MUSIC**

**Chuchito Valdez Trio** Yoshi's San Francisco. 8  
 and 10pm, \$16.

**Lavay Smith Trio** Enrico's Sidewalk Café, 504  
 Broadway; www.enricosf.com. 7pm, free.

**BAY AREA**  
**Jesse Scheinin Quartet** Yoshi's. 8pm, \$10.

**DANCE CLUBS**

**Black Gold** Koko Cocktails, 1060 Geary; 885-  
 4788. 10pm-2am, free. Senator Soul spins  
 Detroit soul, Motown, New Orleans R&B, and  
 more — all on 45!

**Mainroom Mondays** Annie's Social Club. 9pm,  
 free. Live the dream: karaoke on Annie's stage  
 and pretend you're Jello Biafra.

**Monster Show** Underground SF. 10pm, \$5.  
 Cookie Dough and DJ MC2 make Mondays worth  
 dancing about, with a killer drag show at 11pm.

**94117** Madrone. 4pm, free. With board  
 games, BYO food, videos, and movies, it's just  
 like your living room, if your living room had  
 a full bar.



## 3 Inches of Blood

**PREVIEW** Keyboard neckties. 'Ludes. Neck beards. Meerkat racing.

The 2005 Dan Alvarez would have told you that all of these things have a better chance at becoming popular with kids than the dork fest that is power metal. This is coming from a guy who spent his formative years listening to groups like Rhapsody, known for their symphonic epics about goblins and dragons and their uncanny ability to induce crippling bouts of prolonged virginity. So you could imagine the 2008 Dan's surprise when groups like Dragonforce, Dream Evil, and Protest the Hero began headlining shows and moving units with the very same operatic (read: cheesy) vocals and bombastic (read: indulgent) qualities I hold so dear.

One of the undisputed leaders of power metal's shocking renaissance is Vancouver sextet, 3 Inches of Blood. The armor-wearing, orc crushing — they actually have a song called "Destroy the Orcs" — miscreants craft technically impressive, melodically sophisticated captivating battle anthems. They are led by a twin-vocal attack, highlighted by the aptly named Cam Pipes, who recalls a young Rob Halford and who is seriously into larping. Pipes' glorious, shrill falsetto is backed by the brutal, guttural barks of second vocalist Jamie Hooper. Though Hooper had to take the year off due to throat problems related to his intense screaming, guitarist Justin Hegberg makes sure the band retains its steel by effectively stepping in for Hooper. The group's frenetic live shows seem guaranteed to go over well at the metal-friendly Slim's. Sharpen your broad sword, tap your mana, and get ready for war! **(Daniel N. Alvarez)**

**3 INCHES OF BLOOD** With Toxic Holocaust and Early Man. Tues/13, 8 p.m., \$15.

Slim's, 333 11th St., SF. (415) 255-0333, www.slims-sf.com

**Spliff Sessions** Tunnel Top. 10pm, free. DJs  
 MAKossa, Kung Fu Chris, and C. Moore spin  
 funk, soul, reggae, hip-hop, and psychedelia  
 on vinyl.

**Vince Lateano Trio** Savanna Jazz. 8pm, \$5.

### BAY AREA

**John Abercrombie Organ Quartet** Yoshi's. 8  
 and 10pm, \$10-16.

## FOLK/WORLD/COUNTRY

**Gator Beat** Ashkenaz. 8:30pm, \$10.

**Sylvia Herold and Chuck Ervin** Julie's, 1223  
 Park, Alameda; www.juliestea.com. 7pm, free.

## DANCE CLUBS

**Alcoholocaust Presents** Argus Lounge. 9pm.  
 Old-school punk rock and other gems with DJs  
 Alcoholocaust and Sebastian Twot.

**Change the Beat** Madrone. 9pm, free. Thug  
 jazz and funk rock from around the world with  
 Centipede and Citizen Ten.

**Drunken Monkey** Annie's Social Club. 9pm-2am,  
 free. Rock 'n' roll for inebriated primates like you.

**Element Lounge** 9pm, \$10. Art, hip-hop,  
 drum n' bass, and dubstep with DJs Troma,  
 Sean, Blacklynch, Tyler Steven, and more.

**Rock Out Karaoke!** Amnesia. 7:30pm. With  
 Glenn Kravitz. **SFBG**

**Kevin Burke and Cal Scott** Yoshi's San  
 Francisco. 8pm, \$20.

**Ricardo Scales** Top of the Mark. 6:30pm, \$5.

**JAZZ/NEW MUSIC**

**Kevin Burke and Cal Scott** Yoshi's San  
 Francisco. 8pm, \$20.

**Ricardo Scales** Top of the Mark. 6:30pm, \$5.

Hotel Utah



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WEDNESDAY, 1/7 • 9 PM \$6  
**ROBOTS OF FURY**  
**Bullets Can Kill Danny**

THURSDAY, 1/8 • 9 PM \$6  
**THE UNDERSTUDIES**  
**Influence & Ro Knew**  
**A Brother Named George**

FRIDAY, 1/9 • 9 PM \$8  
**ALMA DESNUDA**  
**Makepeace Brothers**  
**A B & the Sea**

SATURDAY, 1/10 • 9 PM \$8 TIX AT TICKETWEB  
**JEANIE AND CHUCK'S COUNTRY ROUNDUP**

**Five Dollar Suit**  
**Black Crown Stringband**

SUNDAY, 1/11 • 9 PM \$6  
**JP ORBIT**  
**Adrian Libertini**  
**Tamsen Flynn**

MONDAY, 1/12 • SIGN UP @ 7:30 PM • FREE  
 BAY GUARDIAN READERS' POLL BEST OPEN MIC!  
**OPEN MIC WITH JJ SCHULTZ**

TUESDAY, 1/13 • 9 PM \$8 ADV, \$10 DOOR  
 ADVANCE TIX AT TICKETWEB  
**THERESA ANDERSON** 9PM SET  
 +special guest

WEDNESDAY, 1/14 • 9 PM \$6  
**GRAVY TRAINWRECK**  
**Spidermeow**  
**The Rocking Chairs**

FRIDAY, 1/16 • 9 PM \$7  
**RAISED BY ROBOTS**  
**Superfinos VTO**  
**Stab City**

SATURDAY, 1/17 • 9 PM \$6 TIX AT TICKETWEB  
**HEADSHEAR**

**Fractal**  
**David Knight**

SUNDAY, 1/18 • 9 PM \$10  
**PARAMOUNT STYLES**  
**Rademacher**

THURSDAY, 1/22 • 9 PM \$8 ADV, \$10 DOOR  
 ADVANCE TIX AT TICKETWEB  
**THERESA ANDERSON** 9PM SET  
**LeSwitch**  
 +special guest

FRIDAY, 1/23 • 9 PM  
**STEVE TAYLOR**  
**Ian Rhett**  
**Jackrabbitt**  
**Bob America**

SUNDAY, 1/25 • 7:30 PM \$5-10 SLIDING SCALE  
 E.D.C.M. BENEFIT FOR HOMELESS PROGRAMS  
**THE DERSH**

**Francesca Lee**  
**The Hall Flowers / Walty / Russell Berman**

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HAPPY  
 HOUR

\$3 WELLS SATURDAY 3-8PM

\*Thu 1/8  
 9PM  
 FREE  
 LIZ'S BITCH SLAP  
 BIRTHDAY PARTY!  
 DJ LYDIA  
 (GARAGE, ROCK N' ROLL,  
 NEW WAVE, PUNK)

\*Fri 1/9  
 9PM  
 \$5  
 BAD FRIENDS  
 (MEMBERS OF DEAD TO ME)  
 ROUTINE SCHEME  
 DROWNING WITH OUR ANCHORS

\*Sat 1/10  
 3PM  
 FREE  
 ALL AGES  
 HAPPY HOUR SHOW  
 BURNED BEYOND RECOGNITION  
 SPACE VACATION  
 THUNDERHORSE

9PM  
 FREE  
 MOLE PATROL  
 DJ BRASS TACKS  
 \$3 DRAUGHTS ALL NIGHT!

\*Sun 1/11  
 5PM  
 FREE  
 ALL AGES  
 TWANG SUNDAY  
 BIG MISTAKE

8PM  
 \$7  
 ALL AGES  
 THIS BIKE IS A PIPEBOMB  
 SONGS FOR MOMS  
 MILK MILK LEMONADE  
 (FORMERLY PINK ELEPHANTS)

UPCOMING SHOWS:  
 1/15 - BLACK MOON RITUAL, TATER  
 FAMINE, NOTHING COOL, THE CRUTCH  
 1/16 - M.S. GARVEY & THE  
 HOOTENANNY ALL-STARS, RAYMOND  
 PETTIBON & THE NICHE MAKERS, OLD  
 WAR SHIRT  
 1/17 - ARCHERS GUILD DJJENGHIS  
 KHAN, APACHE, WILD THING  
 1/18 - THE HATEPINKS (FRANCE),  
 NERVOUS TICS  
 1/23 - THE EARL BROTHERS, THE  
 BROTHERS COMATOSE, THE DARKTOWN  
 ROUNDERS  
 1/24 - CATTLE DECAPITATION, PSYOPUS,  
 BOOK OF BLACK EARTH, GIGAN, EYES  
 OF NOCTUM  
 1/29 - OFF WITH THEIR HEADS, GUNNER  
 2/1 - ASHERS, VIVA WATE, THE  
 FORGOTTEN, SWANN DANGER  
 2/11 - JOEY CAPE (LAGWAGON),  
 DRAG THE RIVER, KEVIN SECONDS (7  
 SECONDS)

ADV TIX THROUGH WWW.THEEPARKSIDE.COM

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 WWW.MYSPACE.COM/THEEPARKSIDE

1600 17TH STREET ★ 252-1330



## club list



Hot Buttered Rum play the Fillmore Fri/9. | PHOTO BY MATT SHARKEY

### AMNESIA

853 Valencia  
(415) 970-0012  
**ANNIE'S SOCIAL CLUB**  
917 Folsom  
(415) 974-1585

**ARGUS LOUNGE**  
3187 Mission  
(415) 824-1447

**ASIASF**  
201 Ninth St  
(415) 255-2742

**ATLAS CAFE**  
3049 20th St  
(415) 648-1047

**BALAZO18**  
2183 Mission  
(415) 255-7227

**BAMBUDDHA LOUNGE**  
601 Eddy  
(415) 885-5088

**BAOBAB**  
3388 19th St  
(415) 643-3558

**BAZAAR CAFE**  
5927 California  
(415) 831-5620

**BEAUTY BAR**  
2299 Mission  
(415) 285-0323

**BIMBO'S 365 CLUB**  
1025 Columbus  
(415) 474-0365

**BISCUITS AND BLUES**  
401 Mason  
(415) 292-2583

**BOHEMIA LOUNGE**  
1624 California  
(415) 474-6968

**BOLLYHOOD CAFE**  
3372 19th St  
(415) 970-0362

**BOOM BOOM ROOM**  
1601 Fillmore  
(415) 673-8000

**BOTTOM OF THE HILL**  
1233 17th St  
(415) 621-4455

**BROADWAY STUDIOS**  
435 Broadway  
(415) 291-0333

**BRUNO'S**  
2389 Mission  
(415) 643-5200

**BUBBLE LOUNGE**  
714 Montgomery  
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32 SAN FRANCISCO BAY GUARDIAN | JANUARY 7 - 13, 2009



## “A Trip Down (False) Memory Lane”

► **PREVIEW** The Lexington Club is an underground landmark of San Francisco. If you're queer, and especially if you're a lesbian, the bar has probably played a role in your life at one point or another, and something important probably went down there, at the bar, by the jukebox, or in a graffiti-lined bathroom. In “A Trip Down (False) Memory Lane,” curator Jessica Silverman of Silverman Gallery taps into the Lexington's importance and its history through an ambitious but also human-scale group show that's been more than a year in the making.

The Lexington has hosted some excellent art at times (I've seen paintings by Alicia McCarthy there, for example), though you might not know it. “About a year ago, I was there and I asked [some bar-goers] what show was up, and they didn't know,” says Silverman. “No one was looking at the art. That was bothersome to me. I also wanted to do a show that addressed the space.”

Silverman has brought together an array of local and international artists — including Susanne Winterling, Bruce LaBruce, and Slava Mogutin — to create individual works for the exhibition and smaller works for a limited 50-edition box set. Some people, such as New York's Daphne Fitzpatrick, have never been to the Lexington, even if they have friends who work there — in such cases, they create works that imagine the site, or forge a connection to it. I'm looking forward to seeing Luke Butler's collages, photographer Job Piston's sculptural piece, and Tammy Rae Carland's c-print. Some other potential highlights: Brandon Herman's jewelry box containing a lighter — which overtly plays off of the ritual of smoking a cigarette in front of the bar — and a postcard invitation from Danny Keith. (**Johnny Ray Huston**)

**A TRIP DOWN (FALSE) MEMORY LANE** Reception: Tues/13, 7–9 p.m. 3464 19th

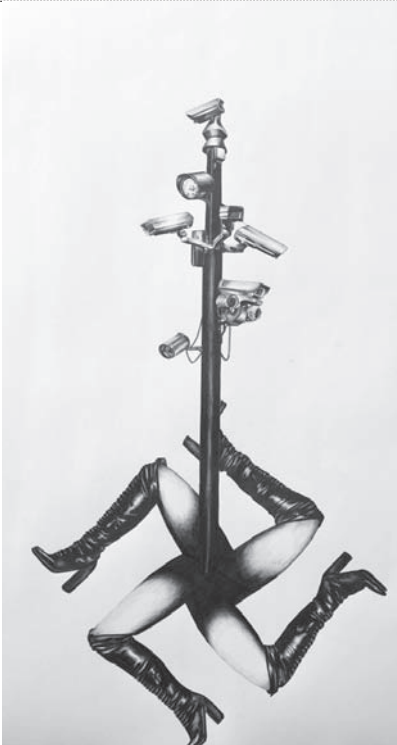
St., S.F. (415) 863-2052, [www.atripdown-false-memorylane.blogspot.com](http://www.atripdown-false-memorylane.blogspot.com)

Art listings are compiled by Johnny Ray Huston. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). See Picks for information on how to submit items to the listings. For complete listings, go to [sfbg.com](http://sfbg.com).

## MUSEUMS

**Cartoon Art Museum** 655 Mission; CAR-TOON. Tues-Sun, 11am-5pm. \$6, \$4 students and seniors, \$2 for ages 6 to 12, free for five and under and members. **“The Totoro Forest Project.”** Art inspired by *My Neighbor Totoro*. Through Feb 8. **“Small Press Spotlight: Ryan Claytor.”** Solo showcase. Through March 8. **“Colan: Visions of a Man Without Fear.”** A career-spanning retrospective. Through March 15.

**Contemporary Jewish Museum** 736 Mission; [www.thejcj.org](http://www.thejcj.org). Mon-Tues, Fri-Sun, 11am-5:30pm; Thurs, 1-8pm. \$10, \$8 seniors and students, free for 12 and under and members. **“In the Beginning: Artists Respond to Genesis.”** Works by contemporary artists alongside classics by Marc Chagall, Giovanni Battista Tiepolo, and others. Through Jan 6. **“John Zorn Presents the Aleph-Bet Sound Project.”** Sound pieces by Laurie Anderson, Chris Brown, Erik Friedlander, Lou Reed, and Terry Riley, each based on a letter of the Hebrew alphabet. Through Feb 1. **“Warhol's Jews: Ten Portraits Reconsidered.”** Another look at Warhol's 1980 series. Through Feb 3. **De Young Museum** Golden Gate Park, 50 Hagiwara Tea Garden Drive (near Fulton and



10th Ave); 750-3600. Tues-Sun, 9:30am-5:15pm (Fri, 9:30am-8:45pm). \$10, \$7 seniors, \$6 for ages 13 to 17 and college students with ID (free first Tues). **“Martin Puryear Prints.”** Experimental prints by Martin Puryear. Through Jan 11. **“In the Name of God: War, Religion, and the Reliquaries of Al Farrow.”** Solo show. Through Feb 15. **“Yves Saint Laurent.”** Mammoth retrospective. Through April 5. **“The Fauna and Flora of the Pacific.”** Mural by Miguel Covarrubias. Ongoing. **San Francisco Museum of Modern Art** 151 Third St; 357-4000. Mon-Tues, Fri-Sun, 11am-5:45pm; Thurs, 10am-8:45pm. \$12.50, \$8 seniors, \$7 students, free for members and 12 and under (free first Tues; half price Thurs, 6-8:45pm). **“246 and Counting: Recent Architecture + Design Acquisitions.”** Items acquired since curator Henry Urbach joined the staff in Sept 2006. Through Sun/4. **“Brought to Light: Photography and the Invisible, 1840-1900.”** Scientific photos from the 19th century. Through Sun/4. **“Double Down: Two Visions of Vegas.”** Video works by Olivo Barbieri and Stephen Dean. Through Sun/4. **“Martin Puryear.”** Solo retrospective. Through Jan 25, 2009. **“The Art of Participation: 1950 to Now.”** Thematic exhibition devoted to participatory art. Through Feb 8. **Yerba Buena Center for the Arts** 701 Mission; 978-ARTS. Tues-Wed, Fri-Sun, noon-5pm; Thurs, noon-8pm. \$6, \$3 seniors, students, and youths, free for members (free first Tues). **“The Gatherers: Greening Our Urban Spheres.”** Group exhibition with public programs. Through Jan 11. **“transPOP: Korea Vietnam Remix.”**

Show of 16 artists from Korea, Vietnam, and the US. Through March 22.

### BAY AREA

**Oakland Museum of California** 1000 Oak, Oak; (510) 238-2200. Wed-Sat, 10am-5pm (first Fri, 10am-9pm); Sun, noon-5pm. \$8, \$5 seniors and students (free second Sun). **“L.A. Paint.”** Works by 11 Southern California artists. Through March 8. **“The Art and History of Early California.”** The story of California from the first inhabitants through the Gold Rush. Ongoing. **UC Berkeley Art Museum** 2626 Bancroft Way, Berk; (510) 642-0808. Wed-Sun, 11am-5pm. \$4-8 (free first Thurs). **“Mahjong: Contemporary Chinese Art from the Sigg Collection.”** Four decades of Chinese art. Through Sun/4. **“Bending the Word.”** Reinterpretations of shared narratives by Martha Colburn, Patricia Esquivias, Olivia Plender, and Tris Vonna-Michell. Through Feb 8.

## GALLERIES

### OPENING

► **Baer Ridgway Exhibitions** 172 Minna; 777-1366. Call for hours. “You Are the Artist, You Figure it Out,” solo exhibition by Mads Lynnerup (reception Sat/10 4-6pm). Sat/10 through Feb 14.

► **Brian Gross Fine Art** 49 Geary, fifth floor; 788-1050. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. “Painting the Big Painting,” art by Roy De Forest (reception Thurs/8, 5:30-7:30pm). Thurs/8 through Feb 28.

► **Cain Schulte Contemporary Art** 101 Townsend, suite 207; 543-1550. Tues and Fri, 11am-6pm; Wed-Thurs, 11am-5pm; Sat, noon-4pm. “What World Behind Those Ruby Eyes,” paintings by Michael Tole (reception Fri/9, 5:30-7:30pm). Fri/9 through Feb 21. **Creativity Explored** 3245 16th St; 863-2108. Mon-Fri, 10am-3pm; Sat, 1-6pm. “Legend — Myth and Memory,” group show (reception Thurs/8, 7-9pm). Thurs/8 through Feb 25.

► **Electric Works** 130 Eighth St; 626-5496. Mon-Fri, 10am-6pm; Sat, 10:30am-5:30pm. “The Airport Project,” collaborative work by Amanda Hughen and Jennifer Starkweather (reception Fri/9, 6-8pm). Fri/9 through Feb 28.

**Femina Potens** 2199 Market; 217-9340, [www.feminapotens.com](http://www.feminapotens.com). Thurs-Sun, noon-6pm. “Pop Pop! Fizz Fizz!” group pop art and surrealism show (reception Sat/10, 7-10pm). Sat/10 through Feb 1.

**Fraenkel Gallery** 49 Geary, fourth floor; 981-2661. Call for hours. “Richard Misrach,” solo photographic show. Thurs/8 through Feb 28. **Gallery Paule Anglim** 14 Geary; 433-2710. Tues-Fri, 10am-5:30pm; Sat, 10am-5pm. “Constructing History: A Requiem to Mark the Moment,” art by Carrie Mae Weems (reception Thurs/8, 5:30-7:30pm). Through Jan 31. **Gallery 16** 501 Third St; 626-7495. Mon-Fri, 9am-5pm; Sat, 11am-5pm; and by appt. “Recent Editions,” original prints by Darren Waterston (reception Fri/9, 6-9pm). Fri/9 through Feb 13.

**Gallery 291** 291 Geary, fifth floor; (650) 561-9177. Call for hours. “Imagining Then: A Family Story, 1941-47,” photography by Brigitte Carnochan. Thurs/8 through Feb 28.

**Grace Cathedral** 1100 California; [www.woundedinamerica.org](http://www.woundedinamerica.org). Daily, 9am-6pm. “Wounded in America,” group show about gun violence. Tues/13 through March 27.

**Hackett-Freedman** 250 Sutter, fourth floor; 362-7152. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. “Synchronies: Undercurrents in Postwar European and American Abstraction,” group show (reception Thurs/8, 5:30-7:30pm). Thurs/8 through Feb 28.

**Haines Gallery** 49 Geary, fifth floor; 397-8114. Call for hours. “In the Eclipse of Angkor: Tuol Sleng, Choeung Ek, and Khmer Temples,” art by Binh Danh; “The Midnight Sun,” paintings by Max Gimblett (reception Thurs/8, 5:30-7:30pm). Thurs/8 through Feb 28.

**The LAB** 2948 16th; 864-8855. Wed-Sat, 1-6pm. “Plan B,” group show curated by Sasha Petrenko (reception Fri/9, 6-9pm). Through Jan 31.

**Linn Gallery** 292 Townsend; 977-1300. Wed-Sat, 11am-5:30pm; Sun, 9am-3pm. “An Avatar Collective,” figurative work by Harry Siter; “Black,” work by Cathy Stone (reception Fri/9, 6-8pm). Fri/9 through Feb 21.

**Mark Wolfe Contemporary Art** 49 Geary, suite 202; 369-9404. Tues-Sat, 10am-5:30pm. “New Paintings,” work by Yee Jan Bao and Stephen Beal (reception Thurs/8, 5:30-7:30pm). Thurs/8 through Feb 21.

► **Marx and Zavattero** 77 Geary, second floor; 627-9111. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. “Hybrids CS1,”

paintings and installation by Paul Paiement (reception Thurs/8, 5:30-7:30pm). Thurs/8 through Feb 14.

**Michael Rosenthal Contemporary Art** 365 Valencia; 552-1010. Call for hours. “The Big Three,” group show of 18 artists (reception Sat/10, 6-9pm). Sat/10 through Feb 7.

**Norwegian Seamen's Church** 2454 Hyde; 775-6566. Tues-Fri, 11am-5pm; Sat-Sun, 10am-4pm. “Nordic 5 Arts,” show by group of Scandinavian artists. Sat/10 through March 18.

► **Root Division** 3175 17th; 863-7668. Wed-Sat, noon-4pm. “Retractions,” group show curated by Whitney Lynn (reception Sat/10, 7-10pm). Through Jan 24.

► **San Francisco Arts Commission Gallery at City Hall** City Hall, One Dr. Carlton B. Goodlett Place, lower level; 554-6080, [www.sfacgallery.org](http://www.sfacgallery.org). Mon-Fri, 8am-8pm. “The Art of Change: The Influence of Rock Music and Art on Social Change,” group show (reception Tues/13, 5:30-7:30pm). Fri/9 through April 13. **San Francisco Museum of Modern Art Artists Gallery** Fort Mason Center, bldg A, Marina at Laguna; 441-4777. Tues-Sat, 11:30am-5:30pm. “Michael Hall, Michelle Mansour, and Jessica Dacher,” work by three artists (reception Thurs/8, 5:30-7:30pm). Through Jan 30. “Surrender to the Infinite,” art by Bert Bergen (reception Thurs/8, 5:30-7:30pm). Through March 13.

**79 Gallery** 79 New Montgomery; 618-6305. Mon-Fri, 9am-6pm; Sat, 9am-5pm. “Fine Arts MFA Show,” work by three Academy of Art students (reception Thurs/8, 5:30-7:30pm). Through Jan 31.

► **SF Camerawork** 857 Mission; 512-2020. Tues-Sat, noon-5pm. “Test Patterns,” recent video work from South Africa (reception Thurs/8, 5-8pm). Thurs/8 through March 25. **Shooting Gallery** 839 Larkin; 931-8035, [www.shootinggallerysf.com](http://www.shootinggallerysf.com). Tues-Sun, noon-7pm. “The Boogie Disease,” new works by Van Arno (reception Sat/10, 7-11pm). Sat/10 through Feb 7.

**625 Gallery** 625 Sutter; 618-3700. Mon-Fri, 8am-5pm; Sat, 10am-5pm. “Abstract MFA Paint Show,” group show of Academy of Art students (reception Thurs/8, 5:30-7:30pm). Through Jan 30.

**SomArts Cultural Center** 934 Brannan; 902-9863. Tues-Fri, noon-7pm; Sat, 1-5pm. “Landscape Beyond Landscape,” work by four artists (reception Thurs/8, 6-8pm). Thurs/8 through Jan 29.

**Stephen Wirtz Gallery** 49 Geary; 433-6879. Tues-Fri, 9:30am-5:30pm; Sat, 10:30am-5:30pm. “The Last Days of W.,” art by Alec Soth (reception Thurs/8, 5:30-7:30pm). Thurs/8 through Feb 21.

► **Steven Wolf Fine Arts** 49 Geary, suite 411; 263-3677. Tues-Sat, 11:30am-5:30pm. “Who Got the Chickens,” installation by Stephan Pascher (reception Thurs/8, 5:30-7:30pm). Fri/9 through Feb 7.

**Triple Base** 3041 24th St; 643-3943. Thurs-Sun, noon-5pm; and by appt. “Open for Making: A Residency for Creativity,” show co-curated by Joyce Grimm and Paul Butler. Sat/10 through Feb 8.

**Velvet da Vinci** 2015 Polk; 441-0107. Tues-Sat, noon-6pm; Sun, noon-4pm. “Natural Selection,” installation by Hilary Pfiefer (reception Fri/9, 6-8pm). Fri/9 through Feb 1.

### BAY AREA

**Bedford Gallery** Leshner Center for the Arts, 1601 Civic Drive, Walnut Creek; (925) 295-1417. Call for hours. “Illuminated Sculpture,” group show (reception Sun/11, 3-5pm). Sun/11 through Feb 22.

**Craft and Cultural Arts Gallery** 1515 Clay, Oak; (510) 622-8190. Mon-Fri, 10am-5pm. “Sweet Dreams,” art by Ben Hazard. Mon/12 through Feb 27.

**Rowan Morrison Gallery** 330 40th St, Oak; [www.rowanmorrison.com](http://www.rowanmorrison.com). Wed-Sat, 11am-6pm; and by appt.

**Joyce Gordon Photography Gallery** 406 14th St, Oak; (510) 465-8928. Call for hours. “Reflections,” photojournalism by D. Michael Cheers (reception Fri/9, 5:30-9:30pm). Fri/9 through March 1.

**Pence Gallery** 212 D; Davis; (510) 758-3370. Tues-Sun, 11:30am-5pm. “In and Out of Africa,” collection exhibit; “Blending Time and Place,” art by Kristine Bybee. Thurs/8 through March 1.

**Rowan Morrison Gallery** 330 40th St, Oak; [www.rowanmorrison.com](http://www.rowanmorrison.com). Wed-Sat, 11am-6pm; and by appt. “This Too Shall Pass,” art by Deth P. Sun (reception Sat/10, 7-10pm). Sat/10 through Feb 14.

**Traywick Contemporary** 895 Colusa, Berk; (510) 527-1214. Thurs-Sat, 10am-4pm. “California Suite: Selected Works, 1993-2009,” group show. Sun/11 through March 7. **SFBG**



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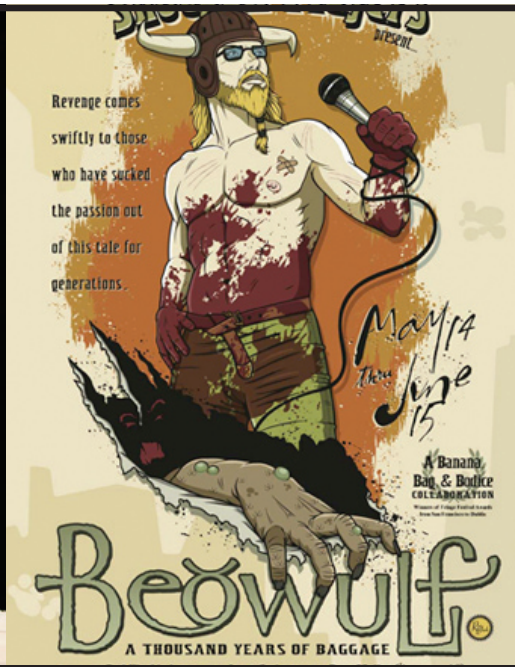
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THE SAN FRANCISCO BAY GUARDIAN STAGE

# stage

Check in or carry on? Banana Bag and Bodice get back to the scene of recent triumphs with a performance of *Beowulf: A Thousand Years of Baggage* at the more expansive Roda Theatre: left and right, scenes from their Ashby Stage production and, center, artwork by R. Black. | *BEOWULF* PHOTOS BY JESSICA PALOPOLI



## Return to deform

Banana Bag and Bodice take *Beowulf* on an epic journey

By Robert Avila  
> a&eletters@sfbg.com

**PREVIEW** One of the most exciting and unusual theatrical events of 2008 came from a small San Francisco-spawned, now Brooklyn-based company: the curiously named Banana Bag and Bodice. It almost sounds unexpected, but in fact BBB, which retains close ties to the Bay Area, has been doing shrewd, highly imaginative, often startlingly designed songplays — their preferred term — with practically no budget for about a decade. Habitues of the San Francisco Fringe Festival, most of the company's work has appeared there in one form or another — almost invariably garnering Best of Fringe honors — beginning with 1999's debut outing, *The Bastard Chronicles*, and running through such memorable encounters as the dadaist delight and vegetarian horror show, *Sandwich* (2004), or the haunted viscera and satirical apocalyptic-poiesis of *The Sewers* (2007).

Nonetheless, last spring's world premiere of *Beowulf: A Thousand Years of Baggage* — a slick, rousing performance-art rock operetta-cum-English-lit-seminar that ran at the Ashby Stage in Berkeley — raised things to a new level for the company, especially in terms of production

values. And thanks to the support of commissioning company Shotgun Players, BBB's well-honed minimalist aesthetic, sardonic humor, enveloping musical designs, and performance rigor all proved more than capable of expanding to fill the bigger space and budget. It's otherwise impossible — and still somewhat awesome — to imagine a BBB performance being mounted at a top-of-the-line venue like the Berkeley Rep. But that's just where *Beowulf* will be reprised Jan. 8, expanding to fill the Rep's cavernous Roda stage, in a single benefit performance ahead of the show's New York City premiere in April at the Henry Street Settlement's Abrons Arts Center. A sign of things to come.

Since co-founding Banana Bag and Bodice in 1999, writer-actor Jason Craig and actor Jessica Jelliffe have led the extremely resourceful, highly collaborative ensemble — which includes stalwarts composer-actor Dave Malloy and actor-director Rod Hipskind — in far-flung productions that regularly straddle NYC, SF, and Craig's hometown of Dublin, Ireland. While dazzling audiences with works as conceptually unconventional as they are hilariously clever, behind the scenes they take a tough-minded and committed approach that serves them well in the lean and unforgiving environment of

NYC's alternative theater scene, and the group's recent productions there have gained enthusiastic audiences and reviews as well as plenty of street cred with their peers.

Meanwhile, nurturing longstanding ties to the Bay Area has helped ensure a consistent output as well as momentum. When Shotgun's artistic director Patrick Dooley held out the offer of a commission for an opera, Craig says they took the plunge without hesitation, telling him they'd like to do something with *Beowulf*. The idea apparently came more or less out of a hat. "I didn't read it until Shotgun agreed to do it," he confesses alongside Jelliffe and Malloy at Craig and Jelliffe's comfortable roost in a warehouse in Brooklyn's Bushwick neighborhood. "It's just really not my cup of tea. Honor and machismo." But Dooley immediately agreed, providing BBB with what was, for them, unprecedented support.

Malloy — as composer, musical director, and actor in the role of King Hrothgar — reveled in the creative possibilities: "To be able to have an eight-piece orchestra — I've never been able to have that before, and it's so rich and rewarding." For the NYC production he's even adding two more musicians. "I've been rewriting all the music, making it thicker and denser," he says. "It's just a real treat, because I'm so used to doing black box theater where it's like, 'oh, this actor plays violin — great.'"

Craig's script, meanwhile, ended up brilliantly channeling his reluctance and skepticism toward the epic poem itself, turning his own discov-

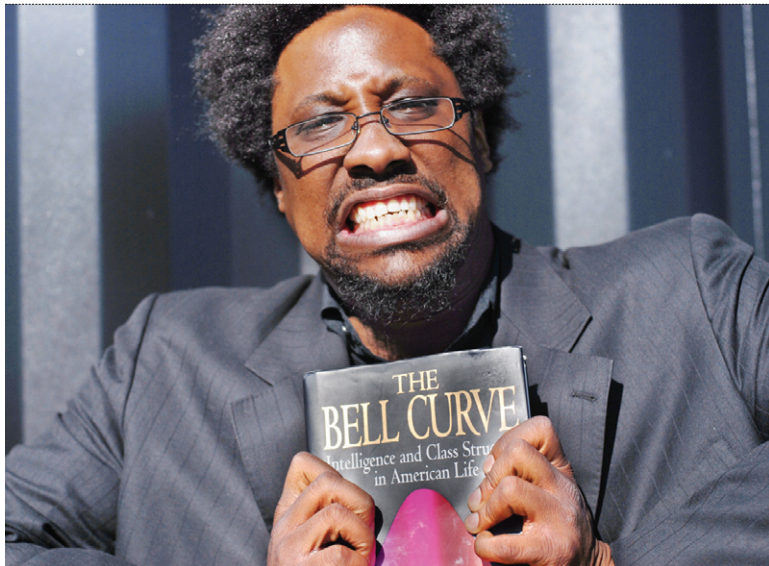
ery and questioning of the text into a set of theatrical subjects and productive dichotomies: a panel of seemingly empty academic experts — two of whom, including Jelliffe, double as *Beowulf*'s monster adversaries — and the titular hero, played by Craig, as an unlikely he-man gone slightly to seed, in addition to a showdown with monsters who are also a mother and son, and the sly morphing of *Beowulf*'s medieval warrior mythos with its 21st-century rock-god counterpart. The latter concept was already honed in BBB's 2007 show, *The Fall and Rise of the Rising Fallen*, which birthed a mock-legendary band with a life beyond the play. The results have shown BBB playing at the top of their game.

"It's working with Shotgun that's ramped up everything," confirms Jelliffe. "Not that we have to match that every time, but it has upped the ante, definitely. Usually we make whatever we can with whatever we can. With *The Sewers*, we made this incredible \$20,000 set with no money because of the resources we are able to draw from in New York."

"We still do that, and will continue to do that," she continues. "But with Shotgun, I mean, having a budget?" It's a modest one to be sure, but for now, without a doubt, as Craig says, "It's cool." **SFBG**

**BEOWULF:**  
**A THOUSAND YEARS OF BAGGAGE**  
Thurs/8, 8 p.m., \$30  
Roda Theatre  
2025 Addison, Berk.  
www.shotgunplayers.org





## The W. Kamau Bell Curve

» **REVIEW** Standup comic W. Kamau Bell has reopened his frank, funny, and genuinely thoughtful one-man show at SF Playhouse, and it's worth catching if you haven't yet (I took in a recent performance at the Climate).

Subtitled "Ending Racism in About an Hour," Bell's reflections on the recent election and Proposition 8, among other race-inflected personal and political matters still closer to home, are topical, to say the least, and run considerably deeper than the usual one-liners or simplistic oppositions of much race-based comedy. Meanwhile, Bell's sure and charismatic stage presence, ready wit, and excellent comic timing ensure that the lines between scripted material, inspired tangents, and eager engagement with both the day's headlines and his diverse audience remain all but seamless. **(Robert Avila)**

**THE W. KAMAU BELL CURVE** Opens Thurs/8. Thurs.–Sat., 8 p.m. Through Feb. 28.

SF Playhouse Studio Theater, 533 Sutter, SF. \$25 (bring a friend of a different race, and get in two for one). [www.wkamaubell.com](http://www.wkamaubell.com)

Stage listings are compiled by Kimberly Chun. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to submit items for the listings, see Picks.

## THEATER

### OPENING

**Falsettos** Theatre Rhinoceros Mainstage, 2926 16th St; 861-5079, [www.therhino.org](http://www.therhino.org). \$15-40. Previews Thurs/8-Fri/9. Opens Sat/10. Wed-Sat, 8pm; Sun, 3pm (Sun/11 at 7pm only; no performance Feb 4, added show Feb 8 at 7pm.) Through Feb 8. Hector Correa directs "everyone's favorite musical" about lesbians, gay men, an ex-wife, a child, and a straight psychiatrist.

**Forking!** Studio 250 at Off-Market, 965 Mission; [www.pianofight.com](http://www.pianofight.com). \$15-20. Opens Thurs/8. Thurs-Sat, 8pm. Through Jan 31. Audiences vote on how the plot will proceed in this PianoFight production of a play by Daniel Heath.

**Meadowland** Phoenix Theatre, 414 Mason; 508-5614. \$15-20. Opens Fri/9. Thurs-Sat, 8pm; Sun, 2pm. Through Jan 31. A murdered husband and missing wife draw a sheriff into a web of mystery in a small Asian community.

» **Mud** Exit on Taylor, 277 Taylor; 1-800-838-3006, [cuttingball.com](http://cuttingball.com). \$15-30. Previews Fri/9-Sat/10. Opens Sun/11. Thurs-Sat, 8pm; Sun, 5pm. Through Feb 8. Mae has just learned to read and now must keep the men in her life from dragging her down in this Cutting Ball Theater production of Maria Irene Fornes' Obie-winning play.

» **The W. Kamau Bell Curve** SF Playhouse Studio Theater, 533 Sutter; [www.brownpapertickets.com](http://www.brownpapertickets.com). \$25 (bring a friend of a different race and get in two for one). Opens Thurs/8.

Thurs-Sat, 8pm. Through Feb 28. Standup comic W. Kamau Bell has reopened his frank, funny, and genuinely thoughtful one-man show at SF Playhouse, and it's worth catching if you haven't yet (I took in a recent performance at the Climate). Subtitled "Ending Racism in About an Hour," Bell's reflections on the recent election and Proposition 8, among other race-inflected personal and political matters still closer to home, are topical, to say the least, and run considerably deeper than the usual one-liners or simplistic oppositions of much race-based comedy. Meanwhile, Bell's sure and charismatic stage presence, ready wit, and excellent comic timing ensure that the lines between scripted material, inspired tangents, and eager engagement with both the day's headlines and his diverse audience remain all but seamless. (Avila)

### BAY AREA

**The Circle** Pear Avenue Theatre, 1220 Pear, unit K, Mountain View; (650) 254-1148, [www.thepear.org](http://www.thepear.org). \$12-30. Opens Fri/9. Thurs-Sat, 8pm; Sun, 2pm. Through Feb 1. A wife must choose between love and duty in this Somerset Maugham work.

» **Evil Dead: The Musical** Willows Cabaret, 636 Ward, Martinez; (925) 798-1300, [www.willowstheatre.org](http://www.willowstheatre.org). \$25-30. Opens Fri/9. Wed-Thurs, 7pm; Fri-Sat, 7 and 10:30pm. Through Feb 7. This campy take on Sam Raimi's horror film includes "splatter zone" seating.

### ONGOING

**Beach Blanket Babylon** Club Fugazi, 678 Beach Blanket Babylon Blvd; 421-4222. \$25-80. Wed-Thurs, 8pm; Fri-Sat, 6:30 and 9:30pm; Sun, 2 and 5pm. Ongoing. The long-running musical comedy revue that spoofs popular culture continues with new characters, costumes, and skits.

» **Abraham Lincoln's Big Gay Dance Party** SF Playhouse, 533 Sutter; 677-9596, [www.sfplayhouse.org](http://www.sfplayhouse.org). \$30-40. Wed-Sat, 8pm; Sat, 3pm; Tues, 7pm. Through Jan 17. When an Illinois primary school teacher (Lorraine Olsen) directs her kids in a patriotic pageant embracing evidence of Abraham Lincoln's homosexuality, the community backlash leads to a "trial of the century" in which Republican political posturing, electoral contests, and personal and professional revenge bear down on a Midwestern town, outing more than skeletons from a few family closets and inspiring more than just political murder besides. That's the barebones story, anyway, at the core of this sly and entertaining show, a world premiere from Aaron Loeb (*First Person Shooter*) that shuffles three distinct acts — each a new angle on the events — according to audience preference. Loeb's saucy and intriguing tripartite play takes the "pageant" conceit for its operative framework, deploying a cast of dancing performers in Abe Lincoln drag — expertly choreographed by Kim Richards and Tom Segal to blend family theme park extravaganza with wee-hour discotheque — to razz and dazzle characters and audience alike, while underscoring the slippery diversity in appropriations of "Lincoln" to begin with. SF Playhouse's production comes buoyed by a terrific multi-tasking ensemble (including Velina Brown, Sarah Mitchell, Joe Kady, Mark Anderson Phillips, Michael Phillis, and Brian Degan Scott) under inspired direction from Chris Smith. While the entertainment value is high, the cast turns on a dime to persuasively evoke the subject's

drama in what becomes a timely and piquant meditation on the politics of homophobia and gay rights. (Avila)

**Love, Humiliation and Karaoke** Stagewerx Theater, 533 Sutter; [www.enzolombard.com](http://www.enzolombard.com). \$20. Thurs, 8pm. Through March 26. Comedian W. Kamau Bell directs Enzo Lombard's solo comedy revolving around a karaoke machine run amok, new genitalia, deportation fears, and a long commute to a parking-lot rendezvous.

» **No Parole** The Marsh, 1062 Valencia; 1-800-838-3006, [www.brownpapertickets.com](http://www.brownpapertickets.com). \$15-50. Thurs-Sat, 8pm; Sun, 7pm. Through Jan 25. No parole from family: that's the import of writer-performer Carlo D'Amore's title. Little that may prepare you for the multiple layers of meaning, unexpected twists, and constant identity slipping that comprise this sly, energetic narrative about a gay Peruvian-born son's turbulent relationship with his ailing mother. Having suffered a stroke, D'Amore's estranged mother has just moved into his Lower East Side apartment with him. Most of the intriguingly elliptical, episodic story consists of a series of flashbacks to D'Amore's exceptional childhood and the unconventional career of his romantic, self-destructive con artist of a mother, whom he incarnates with a loving conviction that makes her very much the central character in this multi-character play. It's anyone's guess just how semi this "semi-autobiographical" story is, but its theatrical chronicle, deftly conjured by the skillful and charismatic D'Amore before the bars of an invitingly open cell, comes over in great cinematic images like a black-box blend of Scorsese and Almodóvar. (Avila)

**Point Break Live!** Fat City, 314 11th St.; 1-866-811-4111, [www.pointbreaklive.com](http://www.pointbreaklive.com), [www.theatermania.com](http://www.theatermania.com). \$25. Sun, 8pm. Ongoing. A troupe from Seattle performs the 1992 surf and heist film that starred Keanu Reeves and Patrick Swayze.

**Shopping! the Musical** Shelton Theater, 533 Sutter; 1-800-838-3006, [www.brownpapertickets.com](http://www.brownpapertickets.com). \$25-29. Fri-Sat, 8pm. Ongoing. Morris Bobrow directs a musical comedy revue about the ups and downs of buying stuff.

**T.I.C. Trenchcoat in Common** Magic Theatre, bldg D, Fort Mason Center; 1-866-838-3006, [www.encoretheatrecompany.org](http://www.encoretheatrecompany.org). \$10-40. Thurs-Sat, 8:30pm; Sun, 5pm. Through Feb 1. Encore Theatre Company stages the world premiere by Peter Sinn Nachtrieb.

**What Mama Said about "Down There"** Our Little Theater, 287 Ellis; 928-4060, [www.celebrateclitoris.com](http://www.celebrateclitoris.com). \$15-25. Thurs-Sat, 8pm. Ongoing. Sia Amma performs her solo show about the problems moms have talking to their daughters about sex.

**Zanna, Don't!** New Conservatory Theatre Center, 25 Van Ness; 861-8972, [www.nctcsf.org](http://www.nctcsf.org). \$22-40. Wed-Sat, 8pm; Sun, 2pm. Through Jan 18. In Heartsville High same-sex couples are the norm, and the school's magical matchmaker is determined to make sure everyone in town is happily paired up.

### BAY AREA

**The Arabian Nights** Berkeley Repertory Thrust Stage, 2025 Addison, Berk; (510) 647-2949, [www.berkeleyrep.org](http://www.berkeleyrep.org). \$13.50-71. Tues and Thurs-Fri, 8pm; Wed, 7pm; Sat, 2 and 8pm; Sun, 2 and 7pm. Through Jan 18. Director Mary Zimmerman's association with the Berkeley Rep goes back to 1996's *Journey to the West*. Since then Zimmerman has returned with productions in a similar vein: vigorously flamboyant, even

cheeky stagings of classic texts. She has gained wide acclaim for this kind of work, and although I haven't seen them all, the few productions I have encountered have usually left me less than enthusiastic. When not just showy and underwhelming, they proved off-putting in their characteristic combination of baroque, antic staging and translation of "timeless" truths via an American vernacular of pop references, every-guy inflections, mundane sentiment, and low humor. That said, I'm relieved to add that *The Arabian Nights* is one of the more successful expressions of this normally problematic formula. It exhibits only mild versions of the excesses mentioned, hewing closer to the spirit of the original material and showing more restraint overall. *Nights* was first staged in the wake of the first Gulf War. It was the mainstream media's narrative treatment of that conflict, especially its cheerful echoing of militaristic euphemisms steeped in callous brutality, that reportedly sparked the idea to dip into the treasure trove of tales making up the legend of Scheherazade (Sofia Jean Gomez) and *One Thousand and One Nights*. Scheherazade, you'll remember, forestalls her wedding night execution at the hands of her new husband, a serial wife murderer with trust issues named King Shahryar (Ryan Artzberger), by unfurling, Penelope-like, one tantalizing yarn after another. Her gripping storytelling ability is the king's and our pleasure both, as Scheherazade is granted one extension after another. The immediate political urgency and topicality take a back seat — and no doubt for the better, theatrically speaking — to the dramatic and comic power of the stories themselves, augmented by a robust ensemble performance. (Avila)

**Macbeth** Ashby Stage, 1901 Ashby, Berk; (510) 841-6500, [www.shotgunplayers.org](http://www.shotgunplayers.org). \$25 pay-what-you-can; NYE \$50. Thurs-Sat, 8pm; Sun, 5pm. Through Feb 1. Shotgun Players presents director Mark Jackson's lively, insouciant, stylishly au courant setting of Shakespeare's Scottish play, wherein a brash pair of young social climbers take fate into their own indelibly bloody hands. Naturally, "blood will have blood," and it certainly does stain those designer threads (courtesy of Valera Coble) strutting across Nina Ball's fashion-runway of a stage, backed by a shimmering tinsel curtain through which, among other rivals and arrivals, Burnham Wood eventually and dramatically appears. In the title role, an impressive Craig Marker begins as a deceptively pretty-boy Macbeth, building expertly to a dark, authoritative villain, while a sharply vital (if occasionally overwrought) Blythe Foster plays Lady M as an unexpectedly vulnerable vixen carried by appetite beyond her depth. The rest of the cast joins in fluidly rendering Shakespeare's lines in contemporary cadences, though the performances, generally solid, are not always persuasive. Productions of *Macbeth* are in fashion, not just high fashion, these days, and in literally bloodying the spotless garb of such elegantly modern-looking merchants of mass slaughter, Jackson underscores one good reason why. But by downplaying the supernatural dimension — reducing the three witches to one (a somewhat blank homeless woman played by Zehra Berkman) and ditching some related dialogue — he may undercut another aspect of the play's special resonance just now, when both man-made and natural systems beyond

CONTINUES ON PAGE 36 »

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## “Ask a Scientist: Bigfoot and Other Wild Men of the Forest”

» **PREVIEW** The other day I was meandering through the pet aisle of the local Walgreens, debating whether to get my sheltie — appropriately named Chewbacca — the hickory-smoked bone, the oven-baked biscuits, or the braided pig ears, when lo and behold, I spotted Bigfoot reaching for the tick and flea powder. Like this summer’s spotting in northern Georgia by Rick Dyer and Matthew Whitton, there was Bigfoot, checking in at a whopping 11 feet. The top of his head scraped the store ceiling as his large, beaming red-eyes stared right at me.

This summer, after Dyer and Whitton posted their now infamous YouTube video of a deceased Sasquatch, they subsequently received \$50,000 from Searching for Bigfoot, Inc. — on “good faith” — but this money was soon returned. Keeping this in mind, I decided that instead of turning Bigfoot in, I would muster up the courage to ask him the question as old as time, the mysterious, elusive notion for which I have always wanted an answer: “big feet, big hands, equals ...?”

Apparently the answer is: yes. Bigfoot explained that there have been several studies yielding conclusive results, and then went on to diagram proportionality for me. He also noted that his feet are 24 inches long and 8 inches wide, whereas Shaq’s feet are about 16 inches long.

At this month’s installment of “Ask A Scientist: Lecture Series,” you’ll be able to ask physical anthropologist Eugenie Scott all the questions I probably should’ve asked Bigfoot, like “Do you really exist?” Scott is a long-time critic of creationism and intelligent design, as well as the spokesperson for the PBS series *Evolution*, a featured guest on Penn & Teller’s television show *Bullshit!*, and a winner of the Hugh M. Hefner First Amendment Award. Join the festivities and swap your high school science tests for booze and yetis. (Michelle Broder Van Dyke)

### ASK A SCIENTIST: BIGFOOT AND OTHER WILD MEN OF THE FOREST

Tues/13, 7–9 p.m., free. Axis Café, 1201 Eighth St. (between 16th and Irwin), SF. (415) 437-2947, [www.askascientistsf.com](http://www.askascientistsf.com).

Events listings are compiled by Johnny Ray Huston. Submit items for the listings at [listings@sfbg.com](mailto:listings@sfbg.com). For further information on how to submit items for the listings, see Picks.

## WEDNESDAY 7

**CD Wright** Herbst Theatre, 401 Van Ness; 392-4400. 8pm, \$20. The poet and MacArthur fellow reads from and discusses her work.

## THURSDAY 8

“**Health Care: Scrapping the System to Find the Solution**” Commonwealth Club, 595 Market, Second Flr; 597-6705. 6pm, free. Scientist, author, and health care expert Dr. Ezekiel Emanuel (yep, brother of Ari and Rahm) discusses America’s problematic health care system. Dr. Emanuel also appears Fri/9, 2 p.m. at the Jewish Community Center of San Francisco, 3200 California; 292-1233 (tickets \$10-18).

## FRIDAY 9

“**Evening with an Earthwalker**” Ecology Center, 2530 San Pablo, Berk; (510) 548-2220, ext 233. 7pm, \$10. Green activist Paul Coleman has visited 39 countries, with a walk from Hong Kong to Beijing among his travels. This talk and slide show discusses his plan to green the earth through tree-planting.

## SATURDAY 10

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**JAN 24** Polynesian Tiki Party, Palo Alto

**JAN 30** Marin Singles Convention, Tiburon

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# The wayward west

## America is not a freeway in Jon Raymond's *Livability*

By Max Goldberg

> a&cletters@sfbg.com

The world falls away again and again in Jon Raymond's short stories. The 10 pieces comprising *Livability* (Bloomsbury, 272 pages, \$15), the Portland, Ore., author's first such collection, are introspective ellipses enshrouded in the march of everyday life. We may hear about a job or spouse in passing, but Raymond submerges his characters into stunned states of contingency. Kelly Reichardt's film adaptations of Raymond's tales (2006's *Old Joy*, 2008's *Wendy and Lucy*) surely expand upon their source material, but his third person limited point of view skims existential drift with delicate precision. Whether it's the dissipation of a *Fight Club*-inspired adolescent initiation ("The Wind"), a furtive after-hours blow job in the mall ("Young Bodies"), or a search for a missing friend amid the unfamiliar streets of a gentrifying city ("Benny"), *Livability*'s plots are liminal hooks, awash in the overcast Oregon sky.

Though not an overwhelming prose stylist, Raymond sutures our reading with familiar ruminations. We have all known "almost lovers" and "might as well have been brothers." Most of us have friends who can "turn everything inside out in two breaths," too. Raymond's characters have sharp eyes for sadness, spotting regret in everything from the diminishing opportunities for a bargain ("With the Internet, everyone knew exactly what everything was worth") to the misdirected vigor of young fathers ("Only after they'd been beaten up by the world for a good, long time were they ready").

The dearest passages in *Livability* linger over the unexpected amnesty of solitude. In "The Coast," a becalmed widow admits his guilty relish in being alone: "I enjoyed making the small decisions about which way to turn on the beach ... I liked the slight puzzle a single man my age seemed to pose." In "Words and Things," a newly single woman observes the warmth of a cup of tea pressed to her hand, the light of passing headlights, and a silence that "cracked on her eardrums." These snatches pull up short of ecstasy,



**North by Northwest: Portland writer-editor Jon Raymond's stories of humans struggling through hard times have inspired two films by Kelly Reichardt, 2006's deep woods alt-bromance *Old Joy* and 2008's new depression girl-and-her-dog tale *Wendy and Lucy*.**

instead taking measure of the quiet remainder of perseverance.

The culminating story, "Train Choir," stands out for its inexorable chain of events, a heartbreaking progression with the unerring momentum of a ballad. In it, a young woman (Verna here, Wendy in Reichardt's adaptation) breaks down in Oregon on her way to work the Alaskan canneries with her dog Lucy (who first appeared in the film version of *Old Joy*). Verna is literally at a loss, but it's not so much what happens to the character as it is the steady undoing of options that makes "Train Choir" so moving. Even when a menacing turn is diffused, helplessness is still "only a few steps in either direction."

Raymond invokes the domestic dissolution of the George W. Bush era by giving Verna's journey the telling backdrop of a flood. Given the current headlines, it's hard to miss the story's basic yet perspicacious point that the road from Bush's America is not a freeway. Verna's careful

tally of expenses registers a different picture of money than the one lodged in discussions of "the economy." When a steep repair estimate pushes her over the edge of solubility, the sense of dispossession is sharp, like grief. Verna comes unyoked from society, but "Train Choir" is a frieze of vulnerability rather than disengagement. Verna's condition illustrates the ease with which one can slip between the cracks in today's United States — Bush's rhetoric about the "ownership" society is meaningless to the individuals and entire communities who feel disowned by their country.

And yet, desolation offers its own illumination: "Overhead, the lights seemed to flutter, and for a moment she worried the whole world might disappear. But in fact nothing happened; the world remained as it was. There was no thunder. No lightning." We can read either hope or despair into these lines, but it would be folly to think the two are more than a few inches (or votes) apart. **SFBG**

### THIS LAND WAS OUR LAND: THE AMERICAN WEST AT RISK CONFRONTS MINE-ALL-MINE MENTALITY

Anyone paying any kind of attention has a deep-gut feeling that things aren't going well for Earth. No matter how fancy or technologically advanced we get, everything humans make and break is fashioned from the resources at hand — water, air, petroleum, minerals, soil and its nutrients, and plants and trees and their fruit. Your MacBook may look space age, but it didn't fall from the sky. "Nearly everything you use every day is based on minerals mined somewhere, often leaving behind disfigured land and a toxic mess," Howard G. Wilshire, Jane E. Nielson, and Richard W. Hazlett write in *The American West at Risk: Science, Myths, and Politics of Land Abuse and Recovery* (Oxford University Press, 619 pages, \$35)

"Mining is the prow of America's consumer-propelled ship. Its whole purpose is to dig up resources for transformation to consumer goods," the authors go on to note, with the kicker that such resources are non-renewable. "A three-bedroom, two-and-a-half bathroom house of about 2,000 square feet, with a two-car garage, central air conditioning, and a fireplace, contains more than a quarter-million pounds of mined metals and other minerals."

*The American West at Risk* explains the exact effects mining has on Western ecosystems — in other words, the other living things trying to survive alongside humans. Beginning with forests, the authors outline the history of logging and how the right to do it on public lands was weasled from a weak Environmental Protection Agency made even weaker over the last eight years. All professional geologists, the three authors draw upon science in their argument for preservation.

An EPA library in condensed form, *The American West at Risk* presents a coherent survey of forestry, agriculture, water use, outdoor recreation, road building, military operations, garbage disposal, and nuclear power. "Western US public lands, about 47 percent of the region, are this nation's patrimony — the bulk of its remaining natural capital," the authors observe. In each of the book's 13 chapters, they study a single major resource and its uses. The chapters are tidy and stand on their own, but read together, they reveal an abuse of public lands and resources for the benefit of a very few. They also reveal how government science has been warped to perpetuate myths — for example, the idea that grazing on rangelands doesn't harm the soil, or that military testing shouldn't have bothersome effects on downwind populations.

The conclusions reached by Wilshire, Nielson, and Hazlett aren't all doom and gloom — solutions are included — but amid climate change, the authors deserve great credit for not mincing words. *The American West at Risk* is being marketed as a textbook, and although schools are one ideal realm for its ideas, they aren't the only one. This book appeals to anyone with an interest in environmental issues, and is essential bedside reading for any environmentalist or activist. It should be read by all Westerners — and by anyone who cares about this great, vast, once bountiful planet, now on the brink of death. **(Amanda Witherell)**

**HOWARD G. WILSHIRE, JANE E. NIELSON, AND RICHARD W. HAZLETT**

read from *The American West at Risk*

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Read an exclusive Guardian interview with Jane E. Nielson and Howard G. Wilshire in Green City, pg 15.

### The American West at Risk

Science, Myths, and Politics of  
Land Abuse and Recovery

HOWARD G. WILSHIRE  
JANE E. NIELSON  
RICHARD W. HAZLETT





# Herself redefined

## The word is the thing in *The Collected Poems of Barbara Guest*

By Garrett Caples  
 › a&eletters@sfbg.com

*although I don't enjoy real lakes*  
 Barbara Guest, Biography

Barbara Guest (1920–2006) once told me she shared a taxi in Manhattan with Marianne Moore. Seeing Guest unsuccessfully hail a cab, Moore impulsively instructed the driver of the one she was in to pull over and pick up the young poet up. Moore didn't know Guest was a poet, and Guest was too intimidated to confess it, though they had a pleasant chat before Moore dropped her off at her destination.

There's something fitting about this encounter. Although she most strongly identified with H.D. among modernist poets — even writing 1984's still-standard H.D. biography *Herself Defined* — Guest is perhaps more like Moore in terms of her relative position within the New York School. Of the original members — including John Ashbery, Frank O'Hara, James Schuyler, and Kenneth Koch — she is the most obviously difficult. Unlike her

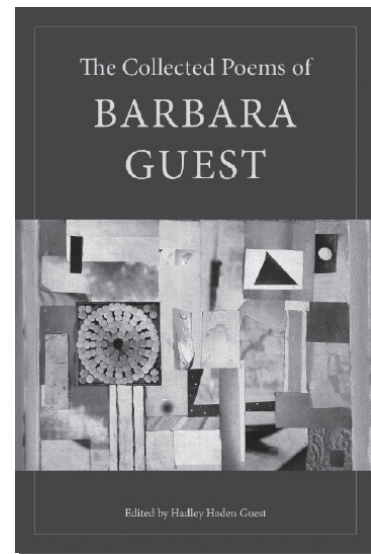
relatively postmodern colleagues, she primarily engaged with a high modernist aesthetic attuned to both the arch formalism of *The Waste Land*-era T.S. Eliot and the strident irrationality of surrealism. The result was a truly singular aesthetic, yielding, as *The Collected Poems of Barbara Guest* (Wesleyan University Press, \$40) demonstrates, one of the most radical bodies of work in 20th century literature.

Difficulty is, of course, a vexed question; poetry's perceived difficulty frightens off even readers of the most abstruse fiction. Some of Guest's poetry is admittedly taxing — a book like *Rocks on a Platter* (1999) is nearly impenetrable to me, despite my appetite for such work. But the bulk of Guest's writing is difficult only if you assume the goal of poetry is to make sense, which it isn't. The greatest poetry exceeds meaning, suggesting more than it says, suspending language's sense-making capacity in favor of the word as thing. If you forego the demand that poetry deliver a coherent picture or scenario, Guest becomes much less difficult. You

simply follow, without worrying where you're headed.

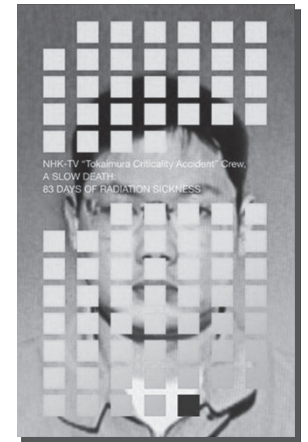
In *Symbiosis* (2000), for example, one of Guest's increasingly abstract later works, we find these three lines: "In no climate whatsoever / noise traveling up the tower / bronze green in the tournament ... " Quotation out of context hardly distorts the passage because it's never clear what the context is, the lines appearing apropos of nothing before or after. They remain stubbornly themselves, resisting meaning. You can propose a tower "in no climate," but the very definition of "climate" presupposes its ubiquity; everywhere has a climate. More pertinent to Guest's concerns are the subtle musical echoes between "noise traveling" and "bronze green," or the disposition of the word "tower," scrambled throughout "whatsoever" and translated into French as the "tour" of "tournament." These are hardly Guest's greatest lines, but they indicate some of her procedures. The poems are generated less by "the real" than by words themselves, their use as material objects, which is what I mean by "the word as thing."

To see early work like *The*



*Location of Things* (1960–62) and *The Blue Stairs* (1968) back in print is thrilling, while the bird's eye view of Guest's career is revealing: nearly half the collection was written in the last 10 years of her life, indicating the mastery she attained. The array of forms is remarkable — just when she seems to embark permanently into a Mallarméan scattering of phrases across the page, she shifts to the microfictional prose poems of 1999's *The Confetti Trees*. A short section of new work at the end suggests yet more possibilities. But as the *Collected Poems* shows, Guest had done enough. **SFBG**

## speed reading



### A SLOW DEATH: 83 DAYS OF RADIATION SICKNESS

By NHK-TV "Tokaimura Criticality Accident Crew"  
 Vertical  
 160 pages  
 \$19.95

It's tacky to begin a review of a book about death by radiation poisoning by praising the design of its jacket. But I'm afraid I have to — John Gall's art for *A Slow Death: 83 Days of Radiation Sickness* is unique in a gaze-snatching fashion. It combines hues of yellow and green, block patterns, and a news photo backdrop into an attractive, enigmatic, and faintly disturbing image that makes a browser wonder, "What exactly is inside this book?"

The answer is an extremely disturbing account of a nuclear plant worker's gradual demise after he was accidentally exposed to 20,000 times the maximum tolerable amount of neutron beam radiation. As some alleged environmentalists (including figureheads such as Al Gore) have begun touting the benefits of "non-carbon sources" of energy — an evasive way of saying "atomic power" — Hisashi Ouchi's death comes across as an extreme cautionary tale.

Built from a television documentary about the nuclear accident, *A Slow Death* bluntly but compassionately renders Ouchi's physical symptoms — which included massive skin loss — and the emotional impact his plight had on the doctors and nurses who treated him. The last extraordinary aspect of Ouchi's story involves his heart, which persevered and remained relatively healthy as rest of him demonstrated the impact of radiation — as the book puts it, "it continued living amidst the destruction of virtually every other cell in his body."

(Johnny Ray Huston)

CONTINUES ON PAGE 41 »

# Vive l'amour

## Stephanie Young remakes icons and images in *Picture Palace*

By Brandon Bussolini  
 › a&eletters@sfbg.com

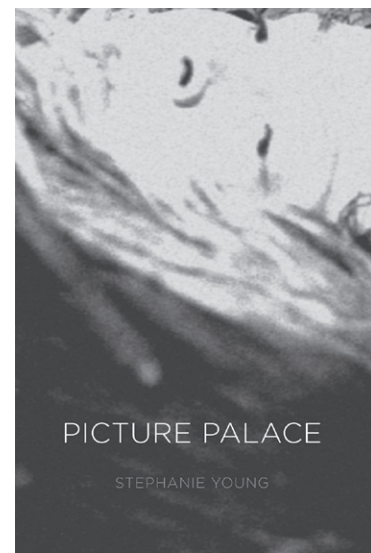
**REVIEW** Stephanie Young edited the anthology *Bay Poetics* (Faux Press, 432 pages, \$29), which attempted to take a snapshot of the Bay Area's poetry scene while acknowledging the failure built into such a task. Her second book of poetry, *Picture Palace* (in girum imus nocte et consumimur igni, 120 pages, \$15), is not particularly concerned with choosing between various poetic modes and traditions. *Picture Palace* draws as heavily on pop culture as it does on theory to find its form and to subsequently understand form's impact on content. In the process, Young escapes the lyric poetry/language poetry binary. (Or, to use a less geography-bound but equally contemporary axis, the flarf/conceptual poetry binary.)

As its title suggests, *Picture Palace* is heavily invested in movies. Young makes and unmakes icons

as well as the minutiae of daily life. On the theoretical tip, she applies Gaston Bachelard's thought in books like 1994's *Poetics of Space* and 1987's *The Psychoanalysis of Fire* to the act of walking around Lake Merritt. In terms of ideas and visual imagination, *Picture Palace* is best described as dense. Images and their aftereffects are at play, but the reader has to dig for the gratifying thrill of recognition; even when a pop-culture reference is spotted, it has a strange murky glimmer. Young is both recovering a shared experience and implanting a new one when she writes lines like "Tim Robbins with Tupac / the one where they stabbed each other / for treatment," in "Betty Page We Love You Get Up."

There are other funny moments (the most intense flashes of Sylvia Plath's "Lady Lazarus" are condensed into the formula "Rising, ash, eat, air, etc."), yet the real thrill of *Picture Palace* comes from the way it jumps between different levels of

knowledge, in the kind of epistemological recreation that brings us back to Bachelard. Young's ability to portray, in tandem, the way her speakers routinely perceive the world and the way they are able to break with those perceptions, and the ways of knowing the world that those perceptions embody, reminds me of the libretti of Robert Ashley's operas more than it does the work of other contemporary poets. Much like the titular protagonist of Ashley's *Now Eleanor's Idea* (2007), her poetry is haunted by an "end of the world feeling," but where that feeling prodded Now Eleanor to pursue investigative journalism focusing on New Mexico's lowrider culture, the same feeling pushes Young's speakers to ponder and deform images projected onto, or from, screens: "There was a superimposed face on my face and I gradually came to see my own belief that it could never change. In this way my face functioned as an image on film."



The overall effect — and this seems like an inaccurate phrase, given how much Young's poetics depends on micro-effects, small calibrations, and reversals of thought — is similar to Lynne Tillman's 2006 novel *American Genius*. By this I mean that both writers' driving concern is finding new forms to convey new experiences; they each establish a voice that, in its neurotic precision, contains multitudes. **SFBG**



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# Reel time travel

A book-length encounter with the criminally obscure Ulrike Ottinger

By Matt Wolf

✉ [a&eletters@sfbg.com](mailto:a&eletters@sfbg.com)

How often do you encounter a living artist whose radical and prolific body of work is criminally obscure? I can't evangelize enough about the German filmmaker Ulrike Ottinger, whose work is the subject of Laurence A. Rickels' *Ulrike Ottinger: The Autobiography of Art Cinema* (University of Minnesota Press, 288 pages, \$22).

Some glimpses into Ottinger's dazzling and genre-defying oeuvre: baroque lesbian pirate adventure (1977's *Madame X: An Absolute Ruler*); an aristocratic alcoholic tourist drinking herself to death in a post-apocalyptic West Berlin (1979's *Ticket of No Return*); and a trans-Siberian train journey that makes an unexpected pit stop in Mongolia, where a two-hour ethnography of an all-female tribe unfolds (1989's *Johanna d'Arc of Mongolia*).

There are hardly words to describe these striking and innovative films, but Rickels' ambitious new book — drawing upon extensive interviews with the filmmaker — provides compelling interpretations. I recently interviewed him via e-mail.

**SFBG** It puzzles me how Derek Jarman's queer-punk classic *Jubilee* (1978) is available as a Criterion DVD and Ulrike Ottinger's contemporaneous and similarly groundbreaking *Madame X* is virtually inaccessible. Why do you think Ottinger isn't better known in the states?

**LAURENCE A. RICKELS**

Ottinger was very well known throughout the art cinema network in the 1980s. Though [her] fiction films were "long" in density and attention-surfeit, they in fact observed the time limits of features made for theatrical release. With the turn to documentary, she engaged in what I once referred to as "real time travel" — involving durations of viewing time up to nine hours in length. But once she began again to show her photography in acknowledged art venues, her current film work was rediscovered at least for that world.

Just as important, no doubt, is her refusal to release her films as readily available videos or DVDs. But this brings us back to the point that she operates, even when she identifies herself as filmmaker, as an artist who tries to oversee her reception.

**SFBG** Many of Ottinger's films — both the documentaries and nar-

LIT



Some sisterly divas wave from a trans-Siberian train window in Ulrike Ottinger's 1989 *Johanna d'Arc of Mongolia*, unaware that they'll soon be making a lengthy pit stop.

PHOTO FROM ULRIKE OTTINGER'S *JOHANNA D'ARC OF MONGOLIA*

native films — deal with the exotic and otherness. She persistently crosses genres, cultures, and genders.

**LAR** What is so radical about her film art is an insistence on encountering the other, on meeting the other "halfway." For the other's arrival, Ottinger constructs out of her own (formal) language a sort of terminal, which anticipates or fantasizes about what the other will bring to their "first" contact and exchange.

**SFBG** Which film from Ottinger's oeuvre is essential viewing for those who haven't seen her work? What about this film should a new viewer expect?

**LAR** If I had to choose one, it would be *Ticket of No Return*. It introduces the viewer to the distance Ottinger observes with regard to the very conditions of trauma. By drinking herself to death, the protagonist seeks, as Nietzsche coun-

seled, to become who she is.

**SFBG** In your book you describe Ottinger's next narrative work, *Diamond Dance*, about Jewish gangsters in Brighton Beach, the diamond business in New York, a gay psychoanalyst, and more. The film sounds incredible. What's happening with the project?

**LAR** *Diamond Dance* was a new fictional film project at the start of the 1990s. There have been more near-miss attempts to find suitable conditions for its realization, even according to a more modest plan. However, Ottinger has not given up, and has been revising some of the pressure plot points in the original screenplay to reflect and invite another time period in which the film will be made and set. But the original film is in a sense lost — together with the era of art cinema to which it belonged. **SFBG**

## BLESSED BE: THE NECRONOMICON HAS AN EXPENSIVE 31ST BIRTHDAY PARTY

What the hell is the *Necronomicon*? A figment of H.P. Lovecraft's imagination? A demon-awakening tool foolishly deployed in the *Evil Dead* movies? A manifestation of Aleister Crowley's magical powers? Or simply a good old-fashioned hoax?

For purposes of this review, the *Necronomicon* (Ibis, 220 pages, \$125) is none of the above. Assume, if you will, that it's a tome based on Sumerian mythology, filled with line drawings and incantations. It's bound in ominous black with silver lettering and a built-in ribbon bookmark — all the better to keep important verses ("The Exorcism of the Crown of Anu," perhaps) at your fingertips. It's edited by the single-named "Simon," who has been on the *Necronomicon* beat since 1977. According to Wikipedia, Simon's interpretation has sold nearly 1 million copies. According to his author bio, his best-selling whereabouts "have been unknown since 1984" — until this 2008 release, anyway.

The *Necronomicon* is a fearsome-looking addition to any bookshelf. It'll definitely enhance any library lacking in new age creepiness. But, uh, one more time: what is it exactly? Fortunately, Simon doesn't leave you dangling. This edition comes complete with a new preface (helpfully explaining the significance of a deluxe 31st anniversary volume, lest you think someone dropped the ball during an even-numbered year), as well as earlier prefaces



and an introduction that discusses Lovecraft, Crowley, and occult history. There's also a pronunciation guide (since when uttering the incantations, "a mistake may prove fatal"); and a solemn page-and-a-half warning that dicking around with the *Necronomicon* can have serious consequences. There's no mention of having to cut off one's hand and strap on a chainsaw in its place, but readers who are also movie buffs will nod knowingly.

OK, then the good stuff (purportedly ancient curses, rituals, spells, etc.) begins, kicking off with "The Testimony of the Mad Arab" and continuing into chapters like "The Incantations of the Gates" and "The Conjunction of the Fire God." Names dropped include Pazuzu, of *Exorcist* fame. Not everything's gloomy though; instructions on how to "win the love of a woman" and "restore potency" are included, along with poetry that could pass for death-metal lyrics: "I will cause the Dead to rise and devour the living!" Cookie Monster that!

All right. I'm pretty close to mocking the Ancient Ones here. If you happen to see me coming down the street (you'll know it's me — just listen for the "fearful howlings of a hundred wolves"), you might want to scrape together the dough for your own *Necronomicon*, just for protection purposes. The price tag on Simon's brand-new version suggests to me that demons might really be pulling the strings somewhere along the way. **(Cheryl Eddy)**



## speed reading CONT»


**REFLECTION OF A MAN: THE PHOTOGRAPHS OF STANLEY MARCUS**

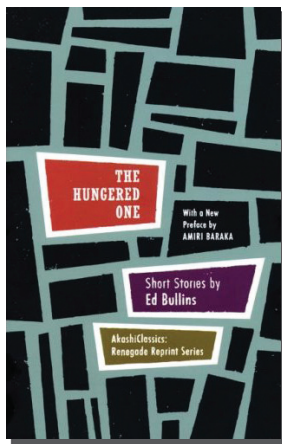
Photo selection by Allison V. Smith  
Cairn Press  
192 pages  
\$60

Sale signs at Macy's and other businesses tend to suggest that the department store is a 20th-century phenomenon on its way down. But the department store had a great curator of sorts in Stanley Marcus, the Marcus in Neiman Marcus. An over-the-top extravagant collection of the businessman's photography, *Reflections of a Man* might seem like a vanity project, but in fact it reveals a talented

cameraman and, somewhat enticingly, the aesthetic point-of-view that might have gone into creating a popular chain of stores.

Dallas was Marcus' home, and his version of the city wasn't characterized by ugly American cowboy mentality so much as a love of beauty, parties, and profitable combinations thereof — he invented an annual Fortnight celebration as a way to boost sales during the slack period between back-to-school and the holidays. Oscar de la Renta's brief forward to this monograph is a semi-flattering if fully affectionate account of Marcus' unflagging success at making a sale. An old press pass reveals he wanted to be a photojournalist, but his public profession proved far more lucrative.

As for the photos, they are gorgeous, Popsicle-bright Kodachrome images of life in the South and abroad in Europe. Marcus had a terrific eye for patterns and repetitions, whether they came from cubic carpeting on the floor of a Paris fashion show or funny visual rhyming between Stetson hats and hanging lamps in a Houston restaurant. Christian Dior and Pucci pose with personality for Marcus, but his skill isn't so much for portraiture as it is for the art of commerce, capturing the flair of couturiers as well as balloon and sponge vendors on the street. **(Huston)**


**HOME: SOCIAL ESSAYS**

By Leroi Jones (Amiri Baraka)  
Akashic Books  
282 pages  
\$15.95

**THE HUNGERED ONE**

By Ed Bullins  
Akashic Books  
192 pages  
\$14.95

I didn't ask, so don't tell me why queers have come to be the fashionable sacrificial stooges for pandering new Democratic presidents. For some overstanding on the matter, read Amiri Baraka's intro to the most recent edi-

tion of *Home: Social Essays*, a collection he wrote between 1961 and 1966 as Leroi Jones. Anyone familiar with reprints of Jones's autobiographical works knows that they afford Baraka with a chance to engage in scathing (and sometimes funny) multileveled assessments of his past writings and views. Here, he leaps right into a critique of his past use of the word "fag" that insinuates tribute (without naming names) to some of the strong, influential queers he's worked with over the years. It's a prescient genuine act, but characteristic — Baraka was calling Obama "slick" years ago at a City Lights reading.

Baraka also writes a preface for a reprint of Ed Bullins' story collection *The Hungered One*, but it's Bullins' introduction that makes an impression, because of its open-ended refusal of readings that interpret (and thus restrict) the title tale as an allegory. *The Hungered One* is filled with pieces that do exactly what they set out to do — "An Ancient One," for example, perfectly renders a city scene that happens in front of my building every day of the year. But it's that title story — more horrifying than anything a genre writer like Stephen King has imagined — that lingers. It's as uncanny as a nightmare, and as real as human nature. **(Huston)**

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# food + drink

(1) White trash bundt cake and Martha Stewart roast beef

(2) Meat pie

(3) Domaine De Canton ginger liqueur

(4) Yule log cake

(5) Dungeness crab and single malt Scotch



**Café Kati is a fusion-cuisine pioneer whose blendings of French and Asian influences remain fresh and whose neighborhood-restaurant style space is cozy and warm.**

GUARDIAN PHOTO BY RORY MCNAMARA

## First in fusion

By Paul Reidinger

> paulr@sfbg.com

If the second half of the 1990s stands to be remembered as an era of golden bubble baths in San Francisco, the decade's quite different first half (less opulence, more calamities) might be remembered as a magical era of neighborhood restaurants. With the Great Freeway Shift that followed the 1989 earthquake — demolitions, re-routings, rethinking — the city's relationship with its suburbs changed forever; suburban diners could not be counted on as before to fill city restaurants, and young chefs migrated into the neighborhoods to start their own places in what amounted to a culinary diaspora.

Among the earliest of these pioneers was Kirk Webber, who opened his Café Kati in the borderland between the Fillmore and Japantown in 1990. Webber brought a high pedigree to the venture; he had been trained at the California Culinary Academy and had worked at Silks (in the Mandarin Oriental Hotel), among other places, before opening Kati. The restaurant, nonetheless, was a neighborhood restaurant, snug and warm, with a handful of tables and a sense that each dish was being carefully hand-

made in the small kitchen behind the dining room.

And so it remains. From the rustic, wood-cut-style street signage (reminiscent, for me, of Chez Panisse's) to the intimacy of the dining room (which seats no more than 20 or so) to the wall art that resembles the famous cave paintings at Lascaux, France, Café Kati feels personal. It has been shaped by human hands and reflects a steady, guiding sensibility. Even the slightly retro black track lighting on the ceiling reinforces our sense that Café Kati has evolved and accreted — has earned its look over the years rather than having been sculpted all at once by a hired-gun designer who then was hired elsewhere and moved on, never to revisit.

Webber is one of the first, and remains one of the purest, of the so-called fusion chefs, the people who brought Asian touches to classic French cooking. A central goal for Webber was to cut down on the fatness and richness of the traditional dishes without having them deflate altogether, and in this sense his food shares a root with *nouvelle cuisine*. Even after nearly two decades, it retains an element of invention and wonder without becoming contorted or attention-seeking.

The appetizers are the main,

most overtly Asian dishes on the menu. One of Kati's longtime customer favorites, in fact — the dragon roll (\$18.95) — is as good a sushi-style roll as I've had in any Japanese restaurant. The roll includes avocado, cucumber, and wonderful crisp-fried shrimp, with flaps of smoked salmon laid like tarpaulins over the top of each rice round. And instead of serving the wasabi and soy sauce separately, Webber mixes them into a glossy sauce that shows signs of being thickened and softened with a bit of honey.

In another signature dish, Vietnamese-style spring rolls (\$8.95) the sweetness of mango is modulated with plenty of cilantro, Thai basil (a little sharper than the Italian kinds), and, above all, mint. Webber doesn't stint on plate decoration, either, having a particular fancy for complex coilings of ruby-red beet and for colorful heaps of cut carrots and microgreens. Plates can look like dioramas of a flower shop.

Main courses open out from Asian influences without forsaking them entirely. Hanger steak (at \$29.95, the priciest item on the menu) gets a slightly sweet marinade of soy sauce and sesame oil before being grilled, cut into slices, and served with Blue Lake beans

and sautéed spinach. The deft touch here is the pile of spicy Spanish fries, really a version of patatas bravas, the gently crispy quarters of waxy (in this case some kind of baby yellow) potato.

From steak and potatoes to fried chicken (\$16.95) — in this case a Cornish game hen, given a Cajun-scented batter, then lightly fried and served with buttermilk mashed potatoes, a mop top of wilted pea tendrils, and a marvelous, bewitching gravy inflected with citrus. If there's a heaven, the home cooking there will include something like this.

Desserts are all \$8.95 — a price point I would describe as neither high nor low — and sing in a more mainstream key. You might find a sundae, a flourless chocolate cake, a crisp, a butterscotch pudding. The last is presented in a parfait glass and consists of layerings of homemade butterscotch and whipped cream — like a sundae with no ice cream, or a planet (like Jupiter) with no definite surface. Butterscotch is basically caramel with vanilla, and Kati's version is barely sweet with a faint, keen edge of smoke and a rich color like that of tarnished gold. These are strong hints that the butterscotch has been made by a practiced hand, someone who

isn't afraid to skate near the edge of burnt sugar and to give character to the result. (The big giveaway for commercial, mass-produced desserts is that they are predominantly, often overwhelmingly, sweet; they taste as if they were made from sugar and little else.)

Kati's wine list is substantial though not overwrought, with quite a few decent choices by the glass, and service tends toward flawlessness. As in many pint-sized restaurants, the door opens right into the dining room, which can be disconcerting, especially in the season of cold drafts. I mean wind, not beer. **SFBG**

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## New year, new pho

By L.E. Leone

> le.chicken.farmer@gmail.com

**CHEAP EATS** Rang Dong happened out of anger. So don't let any new age it's-all-good hippie dips tell you that anger is not a constructive emotion.

Without it I never would have been ranting about Pho 84 in the first place.

And Mod the Pod wouldn't have heard me and wouldn't have said, "What were you doing at Pho 84 when you could have been at Rang Dong?"

And I wouldn't have said, "Rang Dong?"

Because, see, I'd never heard of it. It's in Oakland Chinatown, at Webster and Eighth streets, right where Vi's used to be, and it might be as good as Vi's used to be, only better, because it's still there.

Pod and the Attack have been on this place forever. And such is my trust in my buds' buds ... I'd have grabbed them up and gone right then, even though we'd all already eaten, except it was after 10 p.m. and everyone had to work in the morning. Oh, and Rang Dong closes at 9:30.

Not that I was going to get any sleep anyway, having just dropped over \$30 with Deevee at Pho 84 for a bowl of soup and a bowl of bun, no drinks. And here's the worst part: it wasn't even good!

She had to pick all the catfishes out of her soup, and I — me, your simple-minded chicken farmer, L.E. for Loves Everything — left pork on my plate! When was the last time I left *anything* on my plate, let alone pork? Let alone grilled pork in a Vietnamese restaurant? But it was inedibly overcooked.

Just to be sure we weren't having some weirdo shared hallucination or nightmare (Pho 84 having been pretty good to us in the past), I tried Deevee's catfish and she tried my pork and we agreed that they both sucked ass. It's one thing to raise your prices. Everybody does it. When the price goes up *and* the quality comes down ... that's just bullshit.

So Rang Dong. Next chance I got I gathered up all my West Oakland grillfriends — the Pod, the Attack, Deevee, and Kiz — and Kiz had a pal visiting from New York. So there were six of us, but me and the friend were the first ones seated, and she looked at me and said, "So you're

going to review this?"

"Well, I don't want to jinx anything," I said. "I'm sure going to try. It's kind of a New Year's resolution sort of thing."

She gave me a look. "Wait," she said, "aren't you a restaurant reviewer?"

"Fifteen, sixteen years," I said, proudly.

"And you're going to *try*?" she said, still giving me still the same look.

"To write a restaurant review, yes," I said.

"So ... your New Year's resolution," she said (still the look), "is to do precisely what it is that you already do."

"For a living, yes." I said. "But I'm not making any promises."

The look. She's a math teacher, turns out, and is rather accustomed to things adding up. Speaking of which: \$9.95 + \$6.55 + \$7.50 + \$7.50 + \$7.95 + \$9.95 + \$10.95 = not a lot, really, for six people, especially compared to Pho 84, where hardly anything is under 10 bucks anymore.

And Rang Dong is many many times better. The raw beef salad was as good as any I've had anywhere. The thin slices of steak were actually raw, as in red. A lot of places give them too much of a citrus bath and they start to actually cook in it. I get a little turned off by browned "raw" beef.

The salt-and-pepper calamari was lightly breaded and perfectly fried, and I tasted some imperial roll out of someone's bun, and that was perfectly fried too. The pho was fantastic, really flavorful. In fact, the only dish — out of seven — that I wasn't absolutely gaga over was the lemongrass chicken. But it wasn't bad. It was a matter of taste. Other people loved it.

See? So there wasn't any chicken left on the plate at the end of the meal. And there wasn't any grilled pork left on any of the plates either. Well, maybe just a little in Kizzer's New Yorker friend's bowl, but you better believe I was eyeballing it.

New favorite restaurant! **SFBG**

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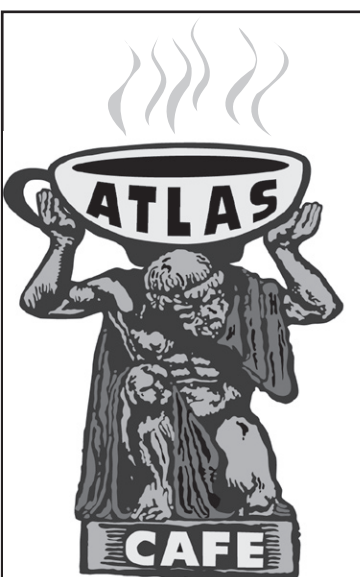


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## film

One of these things is not like the others:  
*How About You's* Brenda Fricker, Joss Ackland,  
 Imelda Staunton, Hayley Atwell, and Vanessa Redgrave.



## Senioritis

What's Vanessa Redgrave doing in the geezer ghetto?

By Dennis Harvey  
 > a&cletters@sfbg.com

It seems inevitable that no matter how admired and lauded the actor, a time comes sooner or later when there ain't much left but the Crotchety Comedy Coot roles. Some, like Peter O'Toole, Helen Hayes, Walter Matthau, or Maggie Smith, build entire second-act careers out of them; others are dragged kicking and screaming into those twinkle-eyed support slots. (You've got to respect Glenda Jackson, who quit acting for politics at age 55, snorting "I don't fancy hanging around to play Nurse in *Romeo and Juliet*. Life's too short.")

Not all such parts are demeaning. But there often is something bleak about seeing actors of great range reduced to formula cuteness and sentimentality — the kind of emotional marks that often make old people on screen roughly equivalent to doggie reaction shots.

Perhaps the biggest wallow of this type since 1988's *Cocoon: The Return* is now upon us in *How About You*, a crusty codgerfest that's like

tapioca for the soul. It's the kind of "crowd-pleasing" movie a particular crowd likes no matter how poorly it's made (and it is poorly made), because it gives you exactly what's expected, on cue: broad geezers-behaving-badly laughs, canned nostalgia, a maudlin turn or three and plenty of forced joie de vivre, all enacted in handsome Tourist Board settings by comfortingly familiar faces.

Trouble is, when the familiar faces are ones you still vividly remember as, say, Vera Drake, or Christy Brown's mum, or — yeesh, where to even begin with Vanessa Redgrave, possible Greatest Actress of Her Generation? — such innocuous matinee fluff can start smelling like a form of hazardous waste.

A terribly picturesque Irish country estate is the site for an elderly care facility run by a young widow, Kate (Orla Brady). Like managing a B and B, it's one of those neverending jobs, made worse here by four residents so obnoxious they've sent some other patrons scurrying for other accommodations. The culprits: grandiose retired showgirl Georgia (Redgrave); sobered up but still fight-picking

jerk ex-judge Donald (Joss Ackland); and gnomish sisters Hazel (Imelda Staunton) and Heather (Brenda Fricker), a disagreeable society of two who are really too young to be here. But the latter have led such a sheltered life that once their mother died, they opted to find another hole to hide in rather than face the outside world. It's not the world's loss.

A rather humorless workaholic, Kate isn't all that happy when her perpetually footloose younger sister Ellie (Hayley Atwell) turns up wanting short-term employment to fund another global party trot. After a distressingly long time spent on narrative dead ends, disconnects, and anecdotal errata unhelpt by Anthony Byrne's direction, the screenplay by Jean Pasley — based on a short story by Maeve Binchy, and you can really feel that original material stretching thin — finally locates a plot engine. This occurs when a family emergency forces Kate to leave over the holidays, when all staff and residents have briefly disappeared back into family life.

All save the quarrelsome quartet, of course, whom no one will have. So it falls to inexperienced, irresponsible Ellie to tend this impossible lot (who don't even like each other) by herself. Naturally it all goes hilariously horribly ... and then life-affirmingly wonderfully! Awww.

Yes, there is geriatric dancing and snowball-throwing.

The dears!

Binchy is Ireland's most popular living author; one gleans her work is more of the Literary Tea Cozy than Booker-winning type. (A quote on her latest: "Only a curmudgeon could resist this master of cheerful, sit-by-the-fire comfort.") Still, it can't be her fault that much of *How About You* handles its uncomplicated agenda so sloppily, with some scenes that appear missing (particularly those involving Ellie's off-screen boyfriend) while others meander pointlessly. Why do the seasons seem to change from scene to scene? Irish weather is changeable — but not *that* changeable.

Of course the old and not-so-old pros ably ham it up in the desired "colorful" fashion. But these actors can do just about anything — watching them asked to do so little, for so little real reward, is dispiriting. Hearing Redgrave bray the titular Tin Pan Alley standard over and over, gowned and painted like a drag queen's Cruella De Vil, is somehow ever so much less fun than that might sound. Could be worse: she could be doing *Nunsense*. Or Juliet's Nurse. **SFBG**

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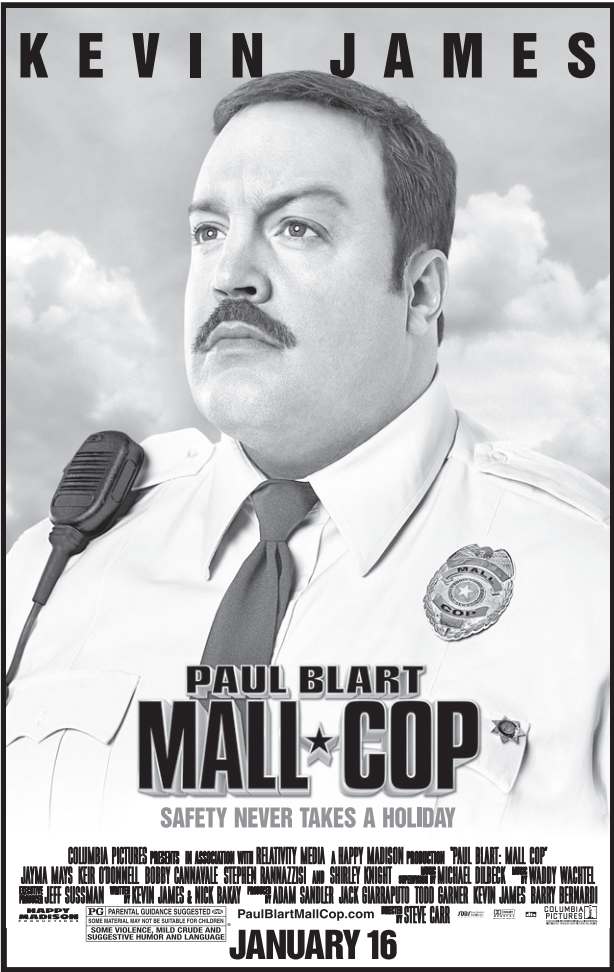

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PAUL BLART  
MALL COP

IN THEATRES  
JANUARY 16



## Che

» **REVIEW** Epic in length (nearly four and a half hours) yet lacking a sense of physical or historical expansiveness, Steven Soderbergh’s two-part biopic of the late Latin American revolutionary is a curiously neutral take on one of the 20th century’s most polarizing political and popular icons. *Che Part One*, also known as *The Argentine*, chronicles his role as doctor, fighter, and eventual leader alongside Fidel Castro in the campaign of corrupted Batista-regime overthrow that gradually worked from Cuba’s eastern-most hinterlands to Havana. There are flashbacks to his initial involvement in this particular socialist movement, and flash-forwards to his 1964 New York City visit as a minister of the newly formed Cuban government. But the primary focus is on ground-level recreation of a guerilla campaign — waged over difficult terrain against a well-armed military — that stoked underclass anger into a shocking victory over entrenched powers (not least the United States).

Subsequent *Che Part Two*, or *Guerilla*, is even more purely a recreation of embattled rural agitation, charting Guevara’s ill-fated attempts to foster a similar revolution in Bolivia, which finally led to his 1967 execution. That country’s starker landscapes (albeit via Spanish locations subbing for Bolivia) contrast with the lush ones in *Che Part One* (Puerto Rico subbing for Cuba), and there is something inherently wrong about a Che portrait whose most exciting element is its wonderfully crisp DV photography (by Peter Andrews). Not much of a ringer, Benicio del Toro is perfectly okay as the titular figure. But Soderbergh isn’t really interested in character (even his lead one), violent action peril, or ideology so much as the day-by-day hardships and disciplinary problems within thin, hunted, poorly funded guerilla troops. He’s made a big, expensive docudrama — sort of a contradiction in terms. Conservative Cuban expats will be predictably outraged, armchair revolutionists mostly nonplussed. But the simple truth is that this interesting yet underwhelming project needed to be something — anything — more passionate or opinionated than what we got. **(Dennis Harvey)**

CHE opens Fri/9 in San Francisco.

Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Michelle Devereaux, Max Goldberg, Dennis Harvey, Amber Humphrey, Johnny Ray Huston, Lynn Rapoport, Sara Schieron, Jason Shamaï, and Matt Sussman. The film intern is Louis Peitzman. For rep house showtimes, see Rep Clock. For first-run showtimes, see Movie Guide at [www.sfbg.com](http://www.sfbg.com). For complete film listings, see [www.sfbg.com](http://www.sfbg.com).

### OPENING

**The Beautiful Truth** A teenage boy investigates the links between diet and disease in this doc about whole-body healing. (1:33) *Roxie*.  
**Bride Wars** It’s Kate Hudson versus Anne Hathaway in the battle of the bouquet-tossing ‘zillas. (1:30)  
**Che** See pick box. (part one, 2:09; part two, 2:08) *Embarcadero*.  
**How About You** See “Senioritis.” (1:30) *Opera Plaza, Smith Rafael*.  
**Not Easily Broken** Bishop T.D. Jakes penned the source-material book for this uplifting drama about family and love. (1:39) *Shattuck*.  
**The Unborn** PG-13 horror generally sucks, though a supporting turn by Gary Oldman might make this David S. Goyer Flick a little

more worthwhile. (1:27)

» **Waltz with Bashir** The rotoscope-like animation may be crude, the narrative sometimes frustratingly disjointed, and the women practically nonexistent, but damn if Israeli director Ari Folman’s quest to recover his memories as a soldier in the 1982 Lebanon War isn’t the most morally shattering 90 minutes you’re likely to experience in the theater this decade. Blistering scenes of violence tear through passages of lyrical poignancy — a terrifying double-take encounter with a child wielding an anti-tank gun in a flowering orchard, say, or a man floating away from an exploding ship on the body of a giant naked lady — in this “animated documentary” which illustrates real-life interviews that Folman conducted with major players in the war, especially the brutal massacres of Palestinian refugees in Beirut’s Sabra and Shatila camps. Period music like OMD’s “Enola Gay” and PIL’s “This is Not a Love Song” add up-to-the-minute ironic commentary, but not so much as to tarnish the film’s heartrending impact. By the time real, inanimate, unanimated bodies start piling up onscreen, *Waltz with Bashir* proves its worth as historical document — and, sadly, its current resonance. (1:30) *Clay*. (Marke B.)

### ONGOING

» **Angry Monk: Reflections on Tibet** (1:37) *Roxie*.  
**Antarctica** (1:50) *Opera Plaza*.  
**Australia** (2:55) *Oaks*.  
**Bedtime Stories** (1:35) *1000 Van Ness, Shattuck*.  
**Bolt** (1:36) *Oaks, SF Centre*.  
**Cadillac Records** (1:58) *Opera Plaza, Shattuck*.  
**The Curious Case of Benjamin Button** This head-scratching yawn enters bearing all the carefully placed bow ties of an Important Film, overflowing with Big Ideas and Meaningful Messages — but its turgid understatement fails to provoke even the curiosity cued by its title, let alone the dark side of the 20th century’s first youth quake alluded to in the F. Scott Fitzgerald source material. *Benjamin Button*’s pedigreed crew of cooks — director David Fincher (1999’s *Fight Club*), screenwriter Eric Roth (1994’s *Forrest Gump*), and Brad Pitt — have warmed up a gooey, glowy sentimental soup, which updates the dark-witted Civil War-set narrative to the Jazz Age and adds an injection of the Moses myth (and 1979’s *The Jerk*) by delivering an abandoned infant Button, destined to age backward from a wizened babe to a baby granddaddy, to the arms of dotting Queenie (Taraji P. Henson). The cinematic Button undergoes few of Fitzgerald’s sour-to-cruel familial entanglements — making for a somewhat event-free life, which does little to help the narrative. Instead his story seems to climax with the thwarted love between the man-boy and childhood sweetheart-turned-Balanchine-dancer Daisy (Cate Blanchett). For a performer who relies on her looks and physical prowess, what can be worse than watching a pretty-boy lover grow younger and friskier with age? I’d say watching this movie, but that would be mean. After making it through the mostly somnolent stretches of Benjamin Button, the viewer is treated to a few almost imperceptibly surreal and ironic scenes of Blanchett lulling her, er, boy toy to sleep. But the inherent barbed humor seems lost on Fincher and company, who play it straight — into the grave. (2:47) *Grand Lake, 1000 Van Ness, Orinda, Shattuck, Sundance Kabuki*. (Chun)

» **Doubt** At St. Nicholas’ Cathedral and Catholic School in 1964 Yonkers, new presiding priest Father Flynn (Philip Seymour Hoffman) is friendly, generous, good-humored, attentive to the needs of parishioners and students alike. His opposite number is Sister Aloysius (Meryl Streep), who as principal keeps her fellow nuns on a tight leash and their young charges in a state of terror that she’ll catch them in the slightest error. Naturally, the two authorities’ clashing styles create a mutual animosity, one that fuels the sister’s aggression when wide-eyed young teacher Sister James (Amy Adams) reports the faint possibility of impropriety between Flynn and Donald Miller (Joseph Foster II), who as the school’s first, predictably isolated black student has attracted the priest’s protective concern. The evidence is scant, but that won’t stop the older nun, who is determined to believe the worst and bring her distastefully liberal, new-school opponent down. Writer-director John Patrick Shanley’s adaptation of his Pulitzer-winning stage drama successfully opens up its tight theatrical origins, particularly in evoking the everyday behind-scenes idiosyncrasies of institutional life. Necessarily, its crux remains several lengthy dialogue confrontations, but the writing is so adept and the performances (also including Viola Davis’ as the boy’s mother) so involving there’s no sense of stagy claustrophobia. Stepping into Cherry Jones’ stage shoes, Streep creates a sly, sardonically funny gorgon, while Hoffman is superb as the caring cleric who nonetheless just might be guilty of something. (1:44) *California, Empire, 1000 Van Ness, Piedmont, SF Centre, Sundance Kabuki*. (Harvey)

» **Frost/Nixon** If the assassination of JFK was a defining, traumatic blow to American hopefulness, the Watergate scandal a decade later arguably created something worse: a deep collective cynicism that our politics could never escape corruption, or that the guilty would be truly punished even when caught red-handed. Richard Nixon resigned to avoid impeachment, and he avoided total humiliation. But didn’t he owe us repentance? Adapted by Peter Morgan from his widely produced play, with the originating lead actors reprising their roles, *Frost/Nixon* dramatizes the moment when Tricky Dick did get called onto

CONTINUES ON PAGE 48 »



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## ONGOING CONT>>

the public carpet to confess his sins. Which he did — well, sorta kinda. The disgraced prez (Frank Langella) is offered tempting scads of money to be interviewed on TV by an odd candidate for interrogator, the rather garish Brit chat show host David Frost (Michael Sheen). Nixon's people figure this presumably softball platform will provide opportunity to burnish his tarnished legacy as statesman; the team that cheerfully shallow Frost assembles to prep for this American broadcast "comeback" worry that he lacks the depth of knowledge, experience, or backbone to pin subject to mat. All suspense here hinges on whether Frost can give his armchair opponent "the trial he never had." He's seemingly outmatched: fallen yet not feeble, the ex-president proves a master of spin, evasion, and subterfuge. George Clooney was reportedly eager to direct *Frost/Nixon*; he might've made something slyer and subtler than Ron Howard, who sometimes underlines performance nuances as if wielding

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**GUARDIAN**

## FILM

a bullhorn and flashing neon sign. But it's still the best movie Howard's done, a nimble opening-up of a talky stage entity that only slightly exaggerates the import of real-life events. (2:02) *1000 Van Ness, Orinda.* (Harvey) **Gran Torino** Clint Eastwood is Walter Matthau in *Death Wish III: The Warm 'n' Fuzzy Remix!* He plays Walt Kowalski, a recently widowed Korean War vet, former auto worker, and consummate crankypants who never met a person or situation he couldn't apply some racial epithet (or several) to. Naturally, he's less than thrilled that his suburban Detroit neighborhood has gone from lily-white to melting-pot brown, with the even less welcome addition of ethnic youth gangs. When teen next door Thao (Be Vang) gets a beatdown because he refuses to join his thuggish cousin's posse, Walt intervenes — albeit only because the fight spills onto his own precious lawn. Nonetheless, he's an instant hero to an entire Hmong community intimidated and disgusted by its criminal offspring. Eventually even he's got to admit their "gook" values are at least as conservative as his, and that both Thao and his unflappable sister Sue (Ahney Her) are good kids. For a while

it's fun to see Clint playing his most overtly comic crusty ol' coot to date, crude and obvious though Nick Schenk's screenplay is. Then, unfortunately, *Gran Torino* starts taking itself very seriously, as our potty-mouthed lovable crank turns Chuck Bronson to singlehandedly clean up the whole damn neighborhood and teach those punks a lesson. Later laughs are of the unintentional kind. This might be the silliest film Eastwood has ever directed — though you haven't lived until you've heard him croak through the incongruous closing-credits ballad ("Tenderly") he co-wrote. You've got to give him props for being so prolific at age 78. But between this and the leaden *Changeling*, maybe it's time the multiple Oscar winner slowed down his script-selection process. (1:56) *Grand Lake, Shattuck.* (Harvey)

» **Happy-Go-Lucky** (1:58) *Roxie, Shattuck.*  
» **I've Loved You So Long** (1:57) *Lumiere, Shattuck.*  
» **Let the Right One In** (1:54) *Lumiere.*  
**Marley and Me** (2:00) *Grand Lake, Oaks, 1000 Van Ness, SF Centre.*  
» **Milk** (2:05) *California, Embarcadero, Empire, 1000 Van Ness, Orinda, Piedmont, Sundance Kabuki.*  
**Quantum of Solace** (1:46) *SF Centre.*  
» **Rachel Getting Married** (1:57) *Lumiere.*  
» **The Reader** (2:05) *Albany, Embarcadero, 1000 Van Ness.*  
» **Revolutionary Road** (1:59) *Grand Lake, Shattuck, SF Centre, Sundance Kabuki.*  
**Seven Pounds** (1:58) *Empire, 1000 Van Ness, Sundance Kabuki.*  
» **Slumdog Millionaire** (2:00) *Albany, Embarcadero, 1000 Van Ness, Piedmont, Smith Rafael, Sundance Kabuki.*  
**The Spirit** (1:42) *1000 Van Ness, SF Centre.*  
**Synecdoche, New York** (2:04) *Roxie.*  
**The Tale of Despereaux** (1:33) *1000 Van Ness, SF Centre.*  
**Valkyrie** (2:00) *1000 Van Ness, Shattuck, Sundance Kabuki.*  
**Vicky Christina Barcelona** (1:37) *Opera Plaza.*

» **The Wrestler** Sometimes a role seems so closely tailored to a public persona and private notoriety it becomes inseparable from that combined mythos — less a demonstration of acting than an extension of what we already suspected about the actor. Mickey Rourke, grizzled survivor of various over-chronicled on- and offscreen self-destructions, stars as an ex-champ dying — figuratively and then some — for one last glory-shot in *The Wrestler*. This is meta-celebrity cinema: Rourke's character's "comeback" is mirrored, and perhaps outshined, by the actor's own. Rourke is Randy "The Ram" Robinson, reduced since his '80s heyday to scraping for chump change in amateur matches at high school gymnasiums. These shows, in WWE fashion, might be somewhat choreographed and more-flash-than-gash, but they're nonetheless punishing — especially for a player past 50. When a particularly brutal bout (encompassing *Jackass*-style grotesquerie like skin staple-gunning) leaves the Ram in need of heart bypass surgery, his wrestling days appear over. But he can't quit yet, since he needs to prove something to the daughter he's estranged (Evan Rachel Wood) and the aging stripper (Marisa Tomei) he's wooing. This being a Darren Aronofsky film, limited triumph of the human spirit can be expected. Yet it's surprising how much formulaic *Rocky*-style sentiment the *Requiem for a Dream* (2000) director channels from Robert D. Siegel's unremarkable screenplay, despite all trailer-park grittiness and emotionally calloused performances. (1:45) *Bridge, California.* (Harvey)  
**Yes Man** (1:45) *1000 Van Ness, SF Centre.*

## REP PICKS

» **"Midnites for Maniacs: Broken Homes for the Holidays"** See Trash. *Castro.*  
» **Monsieur Verdoux** After World War II, English émigré Charlie Chaplin's loyalty — even suitability — to his adopted country gradually became a matter of public suspicion. A paternity suit (though proven false) drew unwanted attention to his penchant for much younger women. His sympathies toward socialism and the USSR seemed even more damning in the high Red Scare era. Further, he'd never actually become an American citizen. It was probably not a good tactical move that he then danced on the grave of his beloved Little Tramp by writing (from an idea by Orson Welles),

CONTINUES ON PAGE 50 >>

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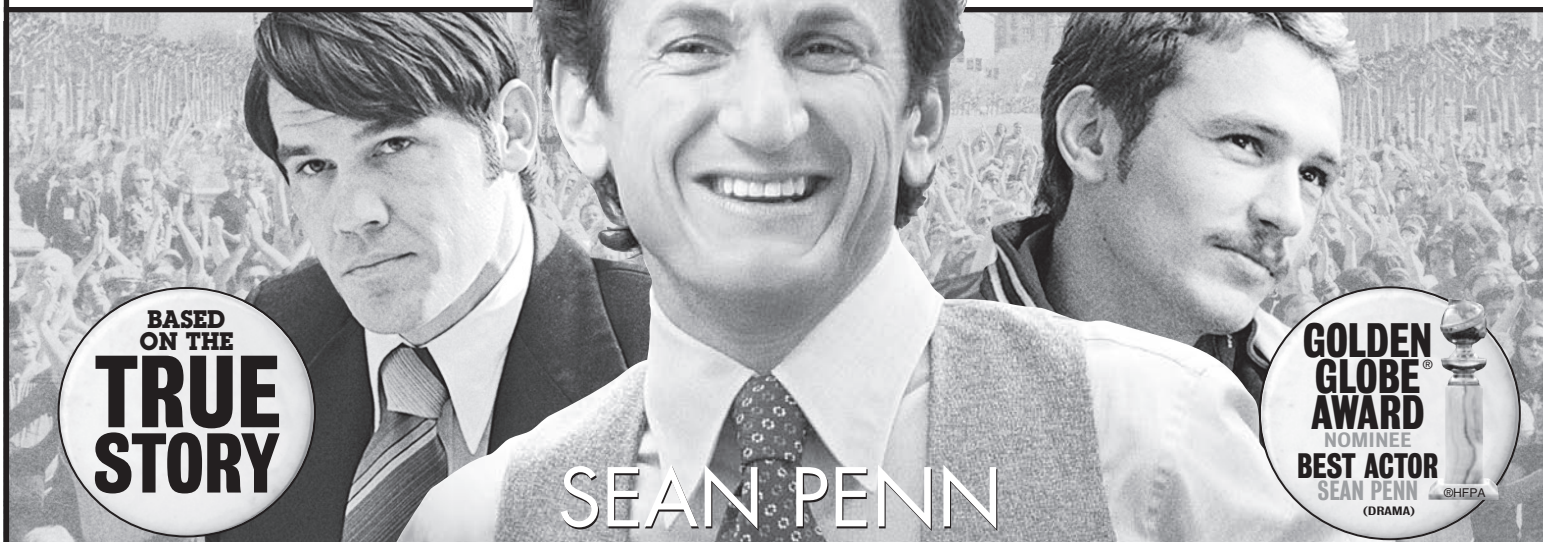
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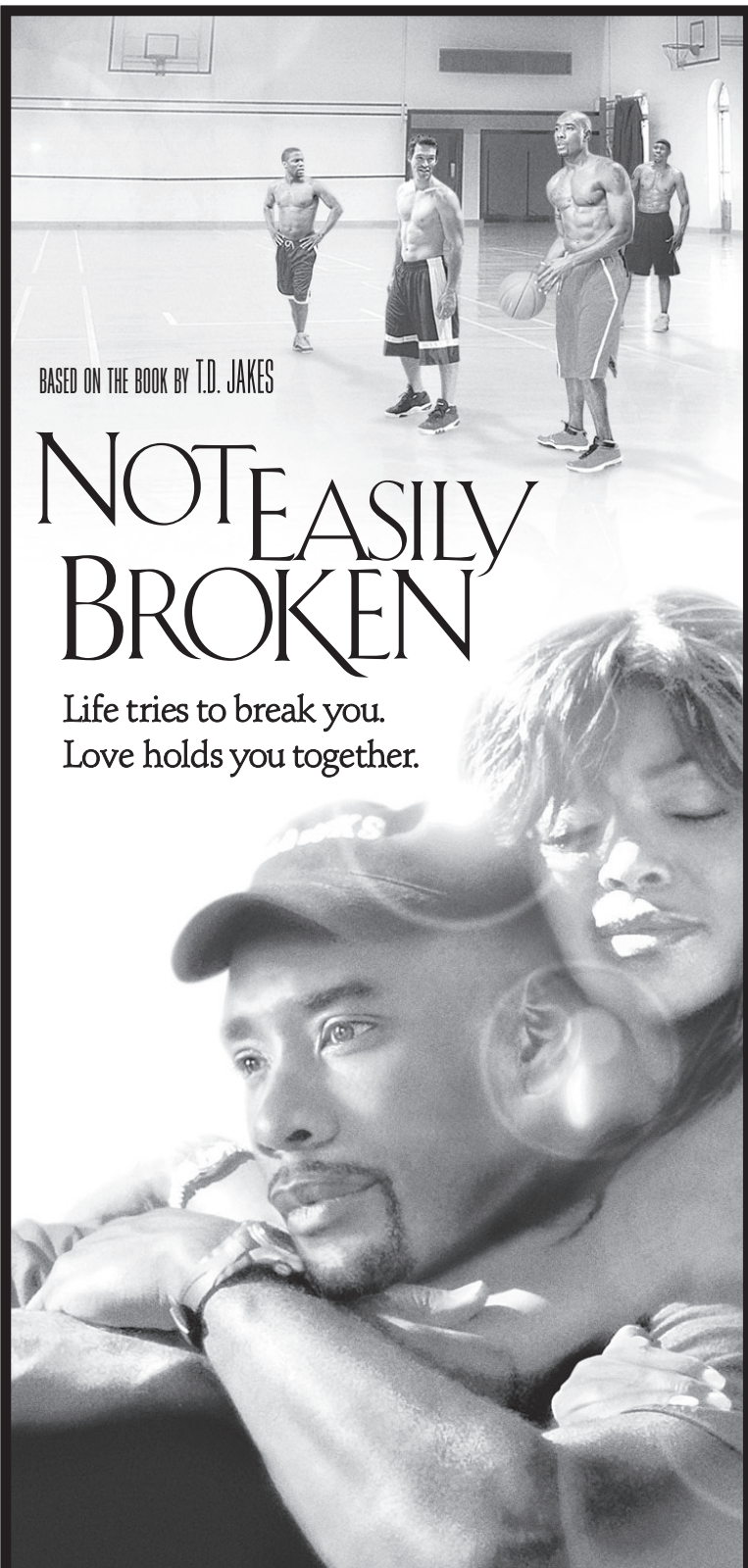
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## REP PICKS CONT>>

directing, and starring in this "comedy of murders." Narrating from the grave, Verdoux — a silver-haired, micro-stacio'd, immaculately effete Chaplin — describes the latter-day career that led to his execution. His decades as a respectable bank clerk ended by the Great Depression, our antihero turns to the lucrative "business" of marrying and offing wealthy women, changing identities at each juncture. Black comedy being an not-yet-acquired taste in the U.S., most critics and tastemakers were appalled, the film ignored where it wasn't banned. Set in a France populated by boisterously crass Preston Sturges-type support characters, inspired by that nation's "real-life Bluebeard" Henri Desire Landru (who killed ten lonely-hearts widows in the 1910s), *Monsieur Verdoux* was Chaplin's last good film — the rest weighed down by self-pity and crumbling technique. There's mawkishness here too, in Verdoux's excuses: He murders to support a handicapped wife and adorable son, proclaiming such crimes nothing next to those of the world's war profiteers in the windiest of curtain speeches. Making rather more of an impression is the film's overpowering misanthropy and misogyny, disguised as droll farce. But the biggest is made by hilarious Martha Raye as a crashingly vulgar lottery winner who's Verdoux's most stubbornly resilient victim. Yerba Buena Center for the Arts is showing a newly struck print of this comparatively seldom-revived Chaplin work. (2:04) Yerba

**Buena Center for the Arts.** (Harvey)  
**Night Nurse** The Mechanics' Institute's January "Pre-Code Gloss and Grit" series commences with this 1931 hardboiled egg starring compassionate but taking-no-guff Barbara Stanwyck as a trainee hired in tough times as private nurse to a couple rich little heiresses. She soon realizes they're being deliberately malnourished to death by conspirators who want to get their hands on the family fortune. Confronting the kiddies' conveniently kept-too-drunk-to-care mum ("I'm a dipsomaniac and I'm proud of it, ya hear? I like it, I like it!"), she pours an ice bucket over the woman's head and mutters "You...mutha." Joan Blondell plays a typically sassy fellow nurse, Ben Lyon is a nice-guy bootlegger, and Clark Gable — on the cusp of stardom in a role originally intended for James Cagney — has a menacing support role. This being pre-code, as many opportunities as possible are found for the female leads to strip to their lingerie. But the real pleasures in this William Wellman-directed nugget are its crisp dialogue, tart character gallery, and typically economical 72 minutes of fat-free narrative. Highly paid yet considered more a yeomanlike than inspired thespian (she never won an Oscar until 1982's consolation-prize honorary one), Stanwyck's first two decades onscreen look better with each passing year — her air of unpretentiousness and independence, once taken for granted, now look presciently modern. (1:12) *Mechanics' Institute.* (Harvey) **SFBG**

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## FILM

## first run venues

The following is contact information for Bay Area first-run theaters. Please go to [sfbg.com](http://sfbg.com) for a complete list of showtimes. See Rep Clock for information on rep houses and special film programs.

### SAN FRANCISCO

**Balboa** 38th Ave/Balboa. 221-8184, [www.balboamovies.com](http://www.balboamovies.com).

**Bridge** Geary/Blake. 267-4893, 777-FILM, #025.

**Century Plaza** Noor off El Camino, South SF. (650) 742-9200.

**Century 20** Junipero Serra/John Daly, Daly City. (650) 994-7469.

**Clay** Fillmore/Clay. 267-4893, 777-FILM, #096.

**Embarcadero Center Cinema** 1 Embarcadero Center, promenade level. 267-4893, 777-FILM, #154.

**Empire** West Portal/Vicente. 661-2539.

**Four Star** Clement/23rd Ave. 666-3488.

**Kabuki Cinema** Post/Fillmore. 929-4650.

**Lumiere** California/Polk. 267-4893, 777-FILM, #097.

**Marina Theatre** 2149 Chestnut. [www.Intsf.com/marina\\_theatre](http://www.Intsf.com/marina_theatre)

**Metreon** Fourth St/Mission. 1-800-FANDANGO, #705.

**Metro** Union/Webster. 931-1685.

**1000 Van Ness** 1000 Van Ness. 1-800-231-3307.

**Opera Plaza** Van Ness/Golden Gate. 267-4893, 777-FILM, #028.

**Presidio** 2340 Chestnut. 776-2388.

**San Francisco Centre** Mission between Fourth and Fifth sts. 538-3456.

**Stonestown** 19th Ave/Winston. 221-8182.

**Vogue** Sacramento/Presidio. 221-8183.

### OAKLAND

**Grand Lake** 3200 Grand, Oakl. (510) 452-3556.

**Jack London Stadium** 100 Washington, Jack London Square, Oakl. (510) 433-1320.

**Parkway** 1834 Park, Oakl. (510) 814-2400.

**Piedmont** Piedmont/41st St, Oakl. (510) 464-5980, 777-FILM, #020.

### BERKELEY AREA

**Albany** 1115 Solano, Albany. (510) 464-5980, 777-FILM, #013.

**AMC Bay Street 16** 5614 Shellmound, Emeryville. (510) 457-4262.

**California** Kittredge/Shattuck, Berk. (510) 464-5980, 777-FILM, #015.

**Emery Bay** 6330 Christie, Emeryville. (510) 420-0107.

**Oaks** 1875 Solano, Berk. (510) 526-1836.

**Orinda** 4 Orinda Theater Square, Orinda. (510) 254-9060.

**Rialto Cinemas Elmwood** 2966 College Ave. at Ashby, Berk. (510) 433-9730.

**Shattuck Cinemas** 2230 Shattuck, Berk. (510) 464-5980, 777-FILM, #024.

**UA Berkeley** 2274 Shattuck, Berk. (510) 843-1487. **SFBG**

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Award-winning doc *The Greatest Silence: Rape in the Congo* plays the Christopher B. Smith Rafael Film Center. | PHOTO BY LISA F. JACKSON

Schedules are for Wed/7–Tues/13 except where noted. Director and year are given when available. Double and triple features are marked with a •. All times are p.m. unless otherwise specified.

**ARTISTS’ TELEVISION ACCESS** 992 Valencia, SF; [www.atasite.org](http://www.atasite.org). \$6. **Viva Cuba** (Cremata, 2005), Thurs, 7:30. “California Fo Sho: An Evening of Video, Music, and Music Videos,” new video work from Aaron Rietz and Bob Thayer, and live music by Grand Lake, Fri, 8. “Selections from *The Best of Wholphin Vol 1*,” Sat, 8.

**CASTRO** 429 Castro, SF; (415) 621-6120, [www.castrotheatre.com](http://www.castrotheatre.com). \$8-10. “Legendary Composer Henry Mancini”: **•Touch of Evil** (Welles, 1958), Wed, 2:30, 7, and **Wait Until Dark** (Young, 1967), Wed, 4:50, 9:10; **•Two for the Road** (Donen, 1967), Thurs, 2:30, 7, and **Days of Wine and Roses** (Edwards, 1962), Thurs, 4:40, 9:10. “Midnites for Maniacs: Broken Homes for the Holidays”: **•Watcher in the Woods** (Hough, 1980), Fri, 7:30. **Stand by Me** (Reiner, 1986), Fri, 9:45, and **The Candy Snatchers** (Trueblood, 1973), Fri, 11:45.

**CHRISTOPHER B. SMITH RAFAEL FILM CENTER** 1118 Fourth St, San Rafael; (415) 454-1222, [www.cafilm.org](http://www.cafilm.org). \$5.50-9.25. **Slumdog Millionaire** (Boyle, 2008), call for dates and times. **How About You** (Byrne, 2007), Jan 9-15, call for times. **The Greatest Silence: Rape in the Congo** (Jackson, 2008), Sat, 4:15. With John Prendergast of the Enough Project in discussion with Robin Wright Penn. “Bay Area Documentaries: Selections from the Academy’s Shorts,” Sun, 4.

**HUMANIST HALL** 390 27th St, Oakl; [www.humanisthall.org](http://www.humanisthall.org). \$5. **•Planet Earth: Deep Ocean** and **Planet Earth: Deserts**, Wed, 7:30.

**MECHANICS’ INSTITUTE** 57 Post, SF; (415) 393-0100, [rsvp@milibrary.org](mailto:rsvp@milibrary.org). \$10. “CinemaLit Film Series: Pre-Code Gloss and Grit”: **Night Nurse** (Wellman, 1931), Fri, 6:30.

**PACIFIC FILM ARCHIVE** 2575 Bancroft, Berk; (510) 642-5249, [www.bampfa.berkeley.edu](http://www.bampfa.berkeley.edu). \$5.50-9.50. Theater closed through Jan 13.

**RED VIC** 1727 Haight, SF; (415) 668-3994. \$6-9. **Religulous** (Charles, 2008), Wed, 2, 7:15, 9:25. **Fallen Angels** (Wong, 1995), Thurs, 7:15, 9:20. **Ashes of Time Redux** (Wong, 2008), Fri-Sat, 7:15, 9:20 (also Sat, 2, 4). **Antonio Gaudi** (Teshigahara, 1985), Sun-Tues, 7:15, 9:15 (also Sun, 2, 4). **The Legend of Drunken Master** (Liu, 1994), Sun, midnight.

**ROXIE THEATER** 3117 and 3125 16th St, SF; (415) 863-1087, [www.roxie.com](http://www.roxie.com). \$5-10. **Angry Monk: Reflections on Tibet** (Schaeidler, 2005), Wed-Thurs, 6:45, 8:45. **Happy-Go-Lucky** (Leigh, 2008), Wed-Thurs, 6:45. **Synecdoche, NY** (Kaufman, 2008), Wed-Thurs, 9. **The Beautiful Truth** (Kroschel, 2008), Jan 9-15, call for times.

**YERBA BUENA CENTER FOR THE ARTS** 701 Mission, SF; (415) 978-2787, [www.ybca.org](http://www.ybca.org). \$6-8. **Monieur Verdoux** (Chaplin, 1947), Thurs and Sat, 7:30; Sun, 2. **SFBG**

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**Cause No: 2008-58051** Receipt No:267467; 11-03-2008; In the 245th Judicial District Court of Harris County, Texas. 245th District Court Houston, TX. **Plaintiff: Ismael, Cheryl v. Defendant: Ismael, Hussein Syed Mahmood. Publication (Divorce).** The State of Texas County of Harris. To: **Ismael, Hussein Syed Mahmood** whose residence and whereabouts are unknown. You have been sued. You may employ an attorney. If you or your attorney do not file a written answer with the Clerk who issued this citation by 10a.m. on the Monday next following the expiration of 20 days after you were served this citation and petition, a default judgment may be taken against you. The petition of **Ismael, Cheryl**, Petitioner, was filed in the Court of Harris County, Texas on the 3rd day of November, 2008 against **Ismael, Hussein Syed Mahmood** Respondent(s), numbered 200858051, and entitled In the Matter of the Marriage of **Ismael, Cheryl and Ismael, Hussein Syed Mahmood**. The Suit Requests Divorce. The Court has authority in this suit to enter any judgment or decree dissolving the marriage and providing for the division of property, which will be binding on you. GIVEN UNDER MY HAND AND SEAL OF SAID COURT at Houston, Texas, this the 5th day of November, 2008. Theresa Chang, District Clerk; Harris County, Texas; 201 Caroline Houston, Texas 77002; (P.O. Box 4651, Houston, TX 77220). Issued at the request of: Chism, Daniel K.; 4620 N. Braeswood 326; Houston, TX 77096; Tel: 832-584-8772; Bar No: 24064182. **Publication date(s): December 17, 24, 31, 2008, January 7, 2009; L#431201.**

**FICTITIOUS BUSINESS NAME STATEMENT**  
FILE NO. A-0316258-00 The following person is doing business as **JOE'S BARBERSHOP**, 2150 Market St., San Francisco, CA 94114. Joe Gallagher, 2150 Market St., San Francisco, CA 94114. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date March 3, 2004. Signed Joseph Gallagher. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on December 15, 2008. **Publication date(s): December 17, 24, 31, 2008, January 7, 2009 L#431202.**

**FICTITIOUS BUSINESS NAME STATEMENT**  
FILE NO. A-0316258-00 The following person is doing business as **JOE'S BARBERSHOP**, 2150 Market St., San Francisco, CA 94114. Joe Gallagher, 2150 Market St., San Francisco, CA 94114. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date March 3, 2004. Signed Joseph Gallagher. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on December 15, 2008. **Publication date(s): December 17, 24, 31, 2008, January 7, 2009 L#431202.**

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**FICTITIOUS BUSINESS NAME STATEMENT**  
FILE NO. A-0316462-00 The following person is doing business as **CELIA'S IN N OUT CLEANERS**, 150-B 7th St., San Francisco, CA 94103. Pablo Gravador, Celia C. Gravador, 953 Mission St. #35, San Francisco, CA 94103. This business is conducted by a husband and wife. Registrant commenced business under the above-listed fictitious business name on the date 12/1/08. Signed Pablo Gravador. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on December 24, 2008. **Publication date(s): December 31, 2008, January 7, 14, 21, 2009 L#431402.**

**FICTITIOUS BUSINESS NAME STATEMENT**  
FILE NO. A-0316498-00 The following person is doing business as **AHI**, 2166 Hayes St. #208, San Francisco, CA 94117. Ashbury Homes, Inc. State of CA, 4644 Geary Blvd. #107, San Francisco, CA 94118. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 12/26/08. Signed John Kim. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Michael Jaldon on Dec 26, 2008. **Publication date(s): December 31, 2008, January 7, 14, 21, 2009 L#431401.**

**FICTITIOUS BUSINESS NAME STATEMENT**  
FILE NO. A-0316522-00 The following person is doing business as **AK REAL ESTATE SOLUTIONS**, 244 Cotter St., San Francisco, CA 94112. Kyler and Alan Schroder, 244 Cotter St., San Francisco, CA 94112. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 12/24/08. Signed Kyler Schroder. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on Dec 29, 2008. **Publication date(s): December 31, 2008, January 7, 14, 21, 2009 L#431404.**

**FICTITIOUS BUSINESS NAME STATEMENT**  
FILE NO. A-0316525-00 The following person is doing business as **FITNESS FEVER; MY TIME MESSAGE**, 1532 Taraval St., San Francisco, CA 94116. Norma Larson, 2621 Clement St., Apt 1, San Francisco, CA 94121. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 12/29/08. Signed Norma Larson. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on Dec 29, 2008. **Publication date(s): January 7, 14, 21, 28, 2009 L#431501.**

**NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES.** Date of Filing Application: **December 2, 2008**. To Whom It May Concern: The name of the applicant is: **LUNCH MENU LLC**. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 28 2nd St., San Francisco, CA 94105-3460. Type of License Applied for: **41-ON-SALE BEER AND WINE - EATING PLACE**. **Publication date(s): January 7, 14, 21, 28, 2009 L#431502.**

**NOTICE OF BULK TRANSFER.** Secs. 6101-6107 U.C.C. Notice is hereby given to creditors of **Chao Li Tan**; Tranferor(s) whose business address is 211 Kearney St., San Francisco, County of San Francisco, State of California, that a bulk sale is about to be made to **Gimen Fung Hung Lau**, Transferee(s) whose residence is 211 Kearney St., San Francisco, County of San Francisco, State of California. Said property is described in general as: All stock in trade, fixtures, equipment and good will of that Restaurant business known as **CHINA FUN EXPRESS** and located at 211 Kearney St., San Francisco, County of San Francisco, State of California. Present all claims at the address shown below not later than December 22, 2008. The bulk transfer will be consummated on or after the 22nd day of December, 2008 at Tsao-Wu, Chow, & Yee, LLP, 685 Market St. Suite 460, San Francisco, County of San Francisco, State of California. So far as known to the Transferee(s), all business names and addresses used by Transferor(s) for the three years last past, if different from above are: N/A. **Publication date: December 24, 31, 2008, January 7, 14, 2009. L#431301.**

**NOTICE OF PETITION TO ADMINISTER ESTATE OF: Guillermo Onate. CASE NUMBER: PES-08-291876.** To all heirs, beneficiaries, creditors, contingent creditors, and persons who may otherwise be interested in the will or estate, or both, of GUILLERMO ONATE. A Petition for Probate has been filed by: **ALBERTO TEMISTOCLES ONATE** in the Superior Court of California, County of SAN FRANCISCO. The Petition for Probate requests that **HECTOR CARMONA** be appointed as personal representative to administer the estate of the decedent. The petition requests authority to administer the estate under the Independent Administration of Estates Act. The independent administration authority will be granted unless an interested person files an objection to the petition and shows good cause why the court should not grant authority. A Hearing on the petition will be held in this court SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. as follows: January 27, 2009, Probate Court, Time: 9:00 AM room- 204. Endorsed Filed, San Francisco County Superior Court of California on Nov 24, 2008 by Gordon Park-Li, Larrisa Lotson Deputy Clerk. If you object to the granting of the petition, you should appear at the hearing and state your objections or file written objections with the court before the hearing. If you are a creditor or a contingent creditor of the decedent, you must file your claim with the court and mail a copy to the personal representative appointed by the court within four months of the date of letters. Attorney for petitioner: LEONARDO DRUBACH; 1534 Plaza Lane, #341, Burlingame, CA 94010, TELE: 650-873-4955. **Publication date(s): Decmeber 31, 2008, January 7, 14, 2009, L#431405.**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME** CASE NUMBER: CNC-08-545581. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Mwamba Wamwamba for change of name. TO ALL INTERESTED PERSONS: Petitioner **MWAMBA WAMWAMBA** filed a petition with this court for a decree changing names as follows: Present Name: **MWAMBA WAMWAMBA**. Proposed Name: **EVEREST MWAMBA**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. Endorsed Filed, San Francisco County Superior Court of California on Dec 9, 2008 by Gordon Park-Li, Clerk. Cristina Bautista, Deputy Clerk. **Publication date(s): December 17, 24, 31, 2008, January 7, 2009 L#431204.**

**ORDER TO SHOW CAUSE FOR CHANGE OF NAME** CASE NUMBER: CNC-08-545618. SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO, 400 McAllister St. San Francisco, CA 94102. PETITION OF Christopher Patrick McKinley for change of name. TO ALL INTERESTED PERSONS: Petitioner **CHRISTOPHER PATRICK MCKINLEY** filed a petition with this court for a decree changing names as follows: Present Name: **CHRISTOPHER PATRICK MCKINLEY**. Proposed Name: **KATHERINE ELIZABETH MCKINLEY**. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: Feb 26, 2009. Time: 9:00 AM room- 218. Signed by David L Ballati, Presiding Judge on Dec 22, 2008. Endorsed Filed, San Francisco County Superior Court of California on Dec 22, 2008 by Gordon Park-Li, Clerk. Cristina Bautista, Deputy Clerk. **Publication date(s): December 31, 2008, January 7, 14, 21, 2009, L#431403.**

**SUMMONS (Family Law) CASE NUM: (numero Del Caso): FDI-08-767935.** NOTICE TO RESPONDENT: (Aviso Al Demandado): **RYAN ROEL BUENDIA** YOU ARE BEING SUED BY PETITIONER: (Lo Esta Demandando El Demandante): **MARY KRISTINE DE GUZMAN**  
You have 30 calendar days after this Summons and Petition are served on you to file a written response at this court (form FL-120 or FL-123) and have a copy served on the Petitioner. A letter or phone call will not protect you. If you do not file on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court.

There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may want to call an attorney referral service. If you cannot afford and attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site ([www.lawhelpcalifornia.org](http://www.lawhelpcalifornia.org)), The California Courts Online Self-Help Center ([www.courtinfo.ca.gov/selfhelp](http://www.courtinfo.ca.gov/selfhelp)), or by contacting your local court or county bar association.

Tiene 30 DIAS DE CALENDARIO despues de que le entreguen esta citacion y papeles legales para presentar una respuesta por escrito en esta corte y hacer que se entregue una copia al demandante. Una carta o una llamada telefonica no lo protegen. Si no presenta su repuesta a tiempo, puede perder el caso por incumplimiento y la corte le podra quitar su sueldo, dinero y bienes sin mas advertencia.

Hay otros requisitos legales. Es recomendable que llame a un abogado inmediatamente. Si no conoce a un abogado, puede llamar a un servicio de remision a abogados. Si no puede pagar a un abogado, es posible que cumpla con los requisitos para obtener servicios legales gratuitos de un programa de servicios legales sin fines de lucro. Puede encontrar estos grupos sin fines de lucro en el sitio web de California Legal Services, ([www.lawhelpcalifornia.org](http://www.lawhelpcalifornia.org)), en el Centro de Ayuda de las Cortes de California, ([www.courtinfo.ca.gov/selfhelp/espanol/](http://www.courtinfo.ca.gov/selfhelp/espanol/)), o poniendose en contacto con la corte o el colegio de abogados locales.

The name and address of this court is: (El nombre y direccion de la corte es): **Superior Court, San Francisco; 400 McAllister St., San Francisco, CA 94102**The name, address, and telephone number of petitioner's attorney, or petitioner without an attorney, is: (El nombre, la direccion y el numero de telefono del abogado del demandante, o del demandante que no tiene abogado, es):

**Plaintiffs Attorney: Carole S. Culum; 1255 Post St., Suite 610, San Francisco, CA, 94109, TELE: 415-242-2400.**Date: (Fecha):9/4/08. Gordon Park ,Clerk, by (Secretario), Paul Fiol, Deputy (Adjunto) NOTICE TO THE PERSON SERVED: You are served as an individual. **December 31, 2008, January 7, 14, 21, 2009. L#431406**

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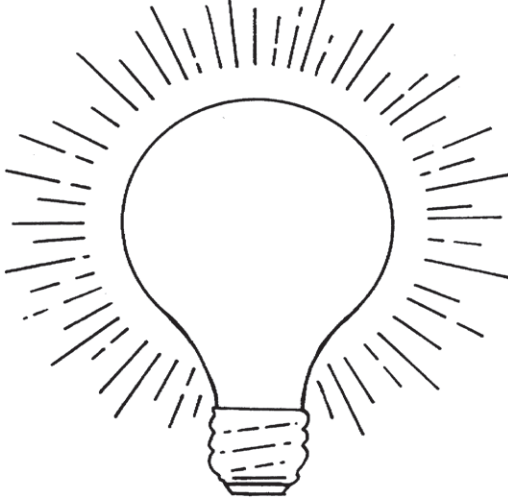
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## Her cheatin' heart

By Andrea Nemerson  
> andrea@altsexcolumn.com

### Dear Andrea:

Three years into my relationship with my girlfriend, I found her panties stuffed in her handbag and it turned me on. When I found out she had cheated on me and the panties were worn the night she cheated, I couldn't stop masturbating to them. We stayed together, went through counseling, and eventually got married. However, two months later, she was on a business trip and ended up sleeping with some guy she met at a bar. She's been very apologetic and it bothered me a lot at first, but a big part of me seems to get really turned on every time I find out or suspect she is cheating. She's never continued an affair, and unlike most women who cheat, I actually think she does it for the sex.

It sounds bad, but I know she loves me and I love her, and she is starting counseling to figure out why she does this. But it still really turns me on. I have confessed to her about the panties and she thinks I'm a dirty guy, but she deals with it well. I like talking dirty to her during sex and calling her a dirty cheating wife. She says she's not really into sleeping with other men or the dirty talk, but I think she really is and is too embarrassed to tell me. I know that the excitement from her cheating came from her doing something I wouldn't know about. And I have offered her the chance to have sex with other men, but she says she doesn't want that. What do you think? Interestingly, she seems to be more into the sex and more turned on sleeping with me (even kinkier) after she has cheated. Of course, she might be thinking about how bad she just was and what she just did.

I don't know if I can really handle her being with other men, and she's expressed that she doesn't want to be with other men, but I can't help but feel like our sex is too good afterward to not try this, and that she's only saying that because she wants to have the freedom to cheat, should the opportunity arise, without me knowing. I think it's a turn-off and not really cheating if I were to know about it before it happens. Any thoughts?

Love,  
Wearing Horns

### Dear Horny:

Yeah. I'm thinking this is not going to work. Or rather, it is going to require a radical rethink if it's going to work — any of it.

It's not that I think your marriage is doomed — I really don't — but I do think you're being very silly. Just because your

wife is obviously turned on by her own bad behavior, and just because you are just as obviously reaping the benefits, doesn't make the whole thing a big nudge-nudge, wink-wink sex game. She isn't "cheating on you" (that sort of game is pretty common and, while best left to the experts, can certainly be done without ruining a marriage), she really is cheating on you. You've given her every opportunity to make it into a fun consensual game and she says she doesn't want to sleep around and she doesn't want to talk dirty, and she doesn't want your permission to do any of that and she really just wants to go see a therapist and figure out what's driving her to do this stuff she doesn't really want to do, so don't you dare consider trying to drive her to cheat for the great post-cheating sex. I do realize you're being given mixed signals, so it isn't entirely on you, but I suggest putting down those used underpants and putting your energies into something more constructive for a while. Maybe the gutters need cleaning.

It is entirely possible that she does get off on being bad. I'd call it probable, even. But, at the risk of sounding like The Voice of Joyless Grown-Uppitude, so what? If we all did everything it turns us on to think about, we'd all be dead, diseased, or in jail. And besides, have you read your own letter? You say yourself that you're not sure you can handle her being with other men. So let's see ... she can't handle it ... you can't handle it ... maybe ... she shouldn't do it?

I'll tell you what: why don't you back off on the dirty talk and leave her underthings alone while she goes to therapy? Maybe the two of you could go together for a few sessions. Then later, when she's no longer mired in the self-loathing she brought upon herself by cheating on you in the first place, and you are feeling more secure because she's not cheating on you, you can revisit the cheating-wife fantasy. Until then, everybody just grow up already. There's more to life (and marriage) than "But I want to!" My son pulls that on us all the time, and we don't fall for it — and he's all of two years old.

Love,  
Andrea

Andrea is teaching Sex After Parenthood at Day One Center ([www.dayonecenter.com](http://www.dayonecenter.com)), Recess ([info@recessurbanrecreation.com](mailto:info@recessurbanrecreation.com)), and privately. Contact her at [andrea@altsexcolumn.com](mailto:andrea@altsexcolumn.com) for more info.



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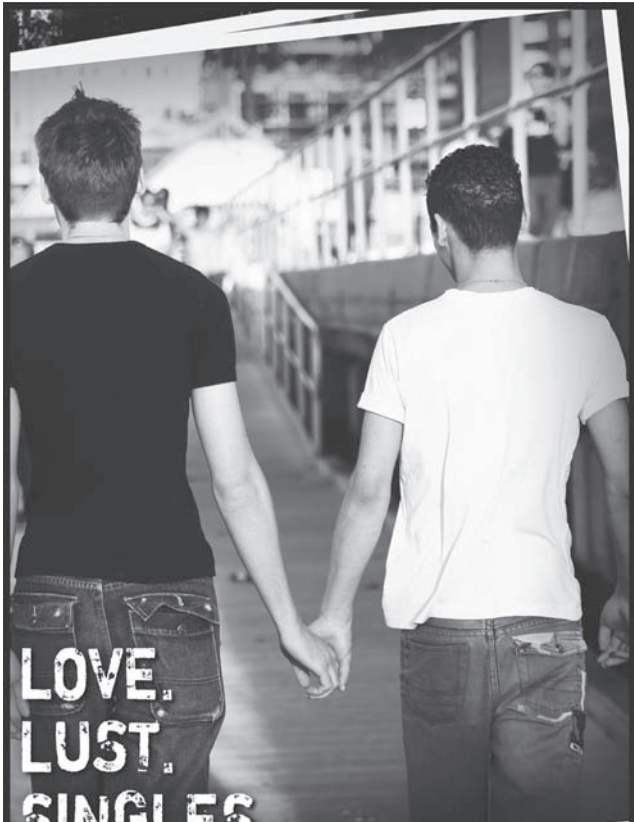
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SWF, 56, Swedish decent, Scorpio by nature. I enjoy fast cars, fast boats, and being packed on the back of a Harley. If any or all of what I've said should interest you please feel free to respond. **📞247003**

**DOMINANT ATTITUDE**  
Full-figured black lady with huge butt, seeks hungry, submissive W/AM, 25-70, for female worship, mutually beneficial arrangement, fantasy fulfillment, adult toy play. **📞851838**

**TAKE CONTROL**  
Middle-aged female looking for a dominant, sincere guy who likes to take control. The older I get, the strong my desire to satisfy my man is! **📞300031**

**HII**  
SWF, 55+, would like to meet a nice, handsome man. I'm into music, metaphysics, big smiles, spiritual values. Non-smokers, please. **📞298476**

**MARRIAGE-MINDED**  
39, brown hair, brown eyes, 4'11", petite build, health-minded, classy and fun-loving, enjoys camping, shopping, dancing, exercising, walking on the beach, dining out, relaxing and more. Seeking SM, 30+. **📞263705**

**FRIENDS FIRST**  
SWF, 5'4", 140lbs, enjoys pets, home, movies, and dining out. Seeking nice, humorous, down-to-earth SM, 50-69, for friends first, coffee and conversation, possible LTR. Hayward. **📞943818**

**SWEET AND SINGLE**  
Female, 61, 5'5", blonde/blue, N/S, dynamic, energetic, enjoys archeology, anthropology, music, art, museums, nature, the outdoors, hiking. Seeking man for friendship, maybe more. **📞434857**

**NON-JUDGMENTAL SENIOR WOMAN**

This divorced non-smoker is looking for a sincere but fun-loving man, 70-80. I love all kinds of music and have a positive attitude which means I expect many answers. A sense of humor is a plus. **📞280138**

**COMPANIONSHIP**  
Are you between 45-60, kind, honest, intelligent, a good conversationalist, open-minded, good-looking, independent, stable, and looking for good companionship? So am I! SF. **📞254612**

**I HOPE IT'S YOU!**  
SBM, 70, 175lbs, optimistic, active, classy, religious, enjoys dancing, swimming, travel, music, beach walks. Seeking SM, 69-80, N/S, similar interests. **📞257726**

**MY OTHER HALF**  
SWF, 45, professional, educated, good-looking, seeks educated SWPM, 40-50, for dining, plays, movies, symphonies, ballet, travel. **📞256424**

**OPTIMISTIC**  
Slender, active, friendly, caring, honest SHF, 61, 5'6", athletic build, Sagittarius, marriage-minded, N/S, seeks attractive, tall WM, 50-65, N/S, for possible relationship. **📞262074**

**BEAUTIFUL GREEN EYES**  
Pretty, slender SWF, 49, athletic, adventurous, passionate, highly educated. Loves animals, the arts and nature. Seeking SWM, 46-60, attractive, athletic and well-educated, to share a partnership of the mind, body and soul. Palo Alto. **📞263437**

**LET'S HAVE FUN**  
SF, 20, looking for a nice, outgoing, fun, honest SM, 20-30, for friendship first. If more develops, great. I enjoys reading, drawing and more. **📞265785**

**KILLER SMILE**  
SHF, 49, fun-loving, funny, loves sports, movies, weekend getaways. ISO loving, adventurous SW/HM, 39-59, for friendship and dating, your side of Bay or mine. **📞226295**

**A SEXY PEACH!**  
SBF, 5'3", average build, smoker, seeks man, 25-60, for friendship first. Let's meet for a drink and see where things go! **📞276500**

**TAKE A CHANCE ON ME**  
Feminine woman, very compassionate and caring, ISO honest guy, 50-59, for friendship leading to LTR. Interests include: camping, hiking, the beach, dining out, biking and more. **📞280729**

**STERN BLACK NUNS**  
Sisters of the order of St. Dominadora. Seeks submissive repair man as boy toys, cross-dressers can work in drag. Surrender to a higher Female Power. **📞809149**

**WHATEVER HAPPENS**  
Ambitious, friendly, optimistic female, 50s, likes the beach, biking, dining, camping, travel. Seeking SM, 50s, for friendship or more, whatever happens! **📞281901**

**NURTURING WOMAN**  
Classy and compassionate SF, 40s, loves dining, dancing, travel, shopping, camping. Seeking similar man, 40s, to spend some time with and get to know. **📞301185**

**LET'S FALL IN LOVE**  
Compassionate, classy, optimistic, shy SF, 50s, loves dancing, dining, travel, taking walks, reading, exercise. Seeking SM, 50-70, for casual dating. **📞301188**

**CALL ME**  
SF, 50s, friendly, outdoorsy, honest and bright, loves dancing, sailing, dining scuba diving and more> seeking nice guy 50-70, for friendship and maybe more. **📞252259**

**ONE GOOD WOMAN LEFT**  
Friendly SF, 60s, loves music, camping, shopping, travel, reading, walking. Seeking a man, 50+, for LTR. **📞281908**

**AMBITIOUS**  
Artistic, motivated, classy female, 30s, enjoys music, kayaking, shopping, dancing, travel. Seeking a male, 40s, for LTR. **📞281910**

> men seeking women

**SEEKING STAR LADY**  
Tall, successful SWPM, 47, Scorpio, college grad, good sense of humor, affectionate, seeks sweet, smart, attractive A/WF, 35-55, for romance and LTR. **📞230241**

**LET'S BE PALS**  
Easygoing SM, looking for someone to go out to movies and have fun with, no strings attached. If interested, call me. **📞304264**

**HONEST, OPEN-MINDED**  
SM, 5'5", 150lbs, a bad boy looking for some bad girls. If you think that's you, give me a call. **📞304153**

**HOPE I FIND YOU**  
WM, N/S, social drinker, one daughter not at home, would like to meet a marriage-minded, honest SF, 20-49, N/S, N/Drugs, social drinker, who enjoys camping, fishing, going to concerts and more. **📞304323**

**HONEST & EASYGOING**  
SWM, N/S, good sense of humor, no children, likes surfing, the outdoors, hiking, sports. Seeking attractive SF, 18-44, to be with. **📞304406**

**WRITER**  
Tall WM, 6'4", outgoing, in fairly good shape, would like to meet a female who likes having fun, laughing, the symphony, plays, the outdoors, hiking, pleasing a man and more, for possible LTR. 23-60. **📞302401**

**SPANISH GENTLEMAN...**  
53, seeking Asian lady, 30-50, who is affectionate, loving, sincere, for LTR. I'm very active, N/S, N/D, have many interests including outdoors, travel, reading, the ocean, swimming. **📞302461**

**LET'S HANG OUT**  
SWM, 40, 5'8", enjoys boating, surfing, snowboarding, being outdoors. Looking for SF, 30-45, for friendship or more. **📞303327**

**NEW YEAR, NEW START**  
SHM, 35, looking for SH/WF, 19-45, who wants to hang out and get to know one another. **📞303351**

**NO STRINGS**  
SWM, 34, 6'2", 185lbs, looking for SF, 21-50, who wants to have a no-strings, open relationship. **📞303362**

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**SWM LOOKING FOR SF**  
Seeking honest, artistic female who's spontaneous, likes the arts. I like outdoors, films, concerts. N/S, light drinker. Mid 40s, look 35! Average height, brown hair, eyes, athletic as I like to work out. Hopeless romantic. Open to all nationalities. Looking for Miss Right, 30-45, who enjoys life. **📞304250**

**NEEDS SOME EXCITEMENT**  
Married WM, 5'7", 170lbs, has tattoos and piercings, a little bored and looking for something a little extra. If interested, get in touch with me. **📞301523**

**TAKE A CHANCE**  
SM, 27, 6', 170lbs, shaved head, dark eyes, medium complexion, looking for someone to meet and get to know. Let's see what happens from there. **📞301528**

**ARE YOU GAME?**  
Male, 28, looking for a good time. Hopefully someone is out there who wants to be pleased in a real way. If interested, call me. **📞301424**

**A LOT TO OFFER**  
SBM, 51, smoker, muscular build, very attractive, looking for SF, 25-50, to spend some time with and get to know. **📞302121**

**A NEW BEGINNING**  
SWM, 43, 6', 185lbs, long grayish-brown/blue, looking for a good woman for intimate relationship. Let's meet and see if it leads to something beautiful! **📞302035**

**VERY GOOD-LOOKING**  
SWM, 38, 6', 190lbs, wavy, blonish hair, moustache, goatee, medium to muscular build, easy to get along with, kinky, passionate, erotic, seeks females who would like to get together for some no strings attached adult fun. Satisfaction guaranteed. **📞273801**

> men seeking men

**HERE FOR YOU**  
GWM, 43, 5'11", 185lbs, brown/green, looking for connections with men, 40+, who likes to sit back and be serviced. **📞274431**

**SAFE PLAY**  
Married BWM, 50, clean, safe, discreet, D/D-free, versatile, seeks H/W proportionate, clean, safe, discreet male, 35-55. **📞301773**

**BOY NEXT DOOR**  
Very shy SWM, 33, 157lbs, brown/brown, clean-cut, has a wild side that he wants to explore. Seeking male, 18-57, to test my limits! **📞301779**

**VERY ATTRACTIVE WM...**  
45, looking to roleplay. Top or bottom. Love to play dress-up in lingerie. Want to join me? **📞302014**

**HELLO OUT THERE**  
SM, 21, brown/brown, slim, enjoys working out. Looking for open-minded, fit, fun, and easygoing guy to get to know, have a good times and see where it goes. **📞254805**

**CALL ME!**  
SWM, 45, Libra, smoker, seeks BM, 20-80, smoker, open-minded, for friendship or more. Take a chance! **📞256733**

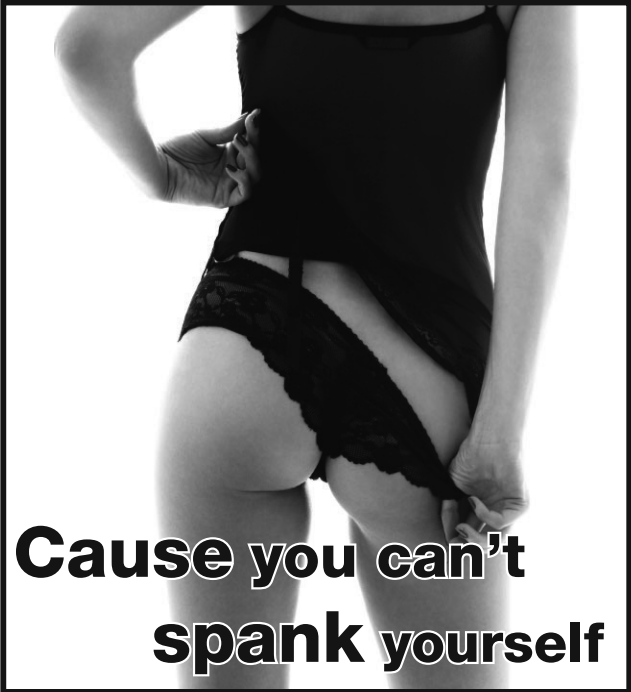
**STRAIGHT OR BI WANTED**  
Easygoing, slim guy, 44, seeks masculine, safe, discreet guy, with slim body, who would like to get together for one or more erotic sessions. **📞897273**

**CRAVING AFFECTION?**  
Slender, masculine SWM, 45, N/S, seeks similar man, 20-45, race open, who would like a caring new friend to talk to and hold on to. **📞862331**

**NAKED IN THE SHOWER**  
Slender, masculine WM, 45, seeks similar man, under 45, any race, who'd enjoy good clean fun with warm water and bar of soap. **📞863423**

**AFFECTIONATE AND FRIENDLY**  
Youthful SBM, mid 50s, loves giving massage to senior male, especially shy male. Race, size and appearance unimportant. Open to LTR. **📞296673**

**ORAL SUBMISSION**  
Tight-bodied DM, 43, wants a tight-bodied, married, bi guy to strip me and tell me what to do to make you feel good all over. **📞877130**



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**FREE MESSAGE**  
Stronghanded, straight-acting SWM, 45, offers a soothing, sensual touching experience for trim, masculine man, 18-47. **📞860940**

**HOT BLACK BOTTOM**  
BM, 5'5" 140lbs, brand new bottom, slim waist, shaved head and face, seeks well-hung, older guy, 40-55, who knows what he's doing, to break me in. **📞260949**

**VIRGIN HORNY BUBBLE BUTT**  
BIBM, 28, 5'11", 220lbs, athletic, fit, attractive, seeks the right person to give it to me and I'll give it to you. **📞268361**

**OLDER BI-MALE**  
A very discreet bi-male, 60, seeking bi-curious asian/oriental males, 18-60. Leave message with first name and phone number, and I'll get back to you as soon as possible. **📞191269**

**LET'S HANG OUT**  
SHM, 55, hairstylist, looking for a SM, 40-55, who likes walks in the park, beaches, camping. Friendship, possible relationship. **📞271878**

> women seeking women

**GIVE ME A CALL**  
SBF, 30, 5'6", 150lbs, attractive, fit, intelligent, likes sports and movies, seeks ambitious, affectionate, kind-hearted, feminine, honest SBF, 21-40, for friendship, fun and companionship. **📞251637**

**SENSUAL, CONSIDERATE WOMAN**  
BF, 38, 5'6", 190lbs, attractive, light complexion, brown hair and eyes, cute smile, looking for a female, 36-49, for friendship, maybe more. **📞276062**

**HONESTY A MUST**  
SBF, 39, 5'9", mother, enjoys boat rides, dining out, bowling, laughter, having a good time. Seeking open-minded SF, 33-53, with similar interests. **📞299977**

**CLASSY, ATTRACTIVE**  
GBF, 26, 5', 130lbs, petite yet curvy, smooth chocolate complexion, curly black hair, mentally/physically/financially stable, open-minded, down-to-earth, independent, compassionate, natural-born leader, enjoys stimulating conversation, travel, art, music, film. Seeking similar stud woman, classy, attractive, open-minded, educated. **📞300954**

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**INTERESTED?**  
Male, 40, 5'8", 175lbs, blond, surfer look, would like to meet a couple to spend a lot of time with, indoors and out. **📞303920**

**DARK CRAVINGS?**  
Share your wife with me. Well-endowed black master, ISO married ladies with a bit of kink in them, who are fit and attractive, nasty and lustful., to share lots of adult fun times. **📞253133**

**MIXED HOT SEXY COUPLE**  
Seeking another married, mixed couple like us, AF and WM, who are middle-aged, nice, sexy and enjoy hot, nude occasions together. **📞753064**

> tv/ts

**FUN TIMES**  
SWM, late 30s, 6'1", 220lbs, good looking, seeking girls and TSs, for good times and more. **📞251435**

**TRANSEXUAL SLAVES**  
Male, 6'1", blond hair, nice body, wants to become a slave for a transsexual. Spank me and make me yours! **📞300076**

> friends/activities

**EROTIC COMPUTER**  
Female domme BBW, and computer virgin. Seeks sci-fi geek, techno angel, and as submissive teacher, for adult computer entertainment, and visits to Reno and Vegas. **📞802472**

**SEEKING LADY FRIEND**  
Married male looking for lady friend for walks, meeting for coffee, and more. Friendship only. **📞300798**

> kinksters

**SEEKING SEXY & OLDER**  
Open-minded, honest SHM, 25, black/brown, tall, strong, hot, looking for lusty, sexy ladies to share lots of adult pleasure and fulfill fantasies. **📞253203**

**LOOKING 4 COUPLES**  
Tall, attractive SWM, endowed male, looking for attractive, sexy couple who is easy to get along with, and not into games, for good times and adult pleasures. **📞254479**

**I SUBMIT!**  
Couple, She: very submissive, he: very dominant, looking for another man to help discipline, punish, violate and treat her like a toy. Interested? **📞255285**

**PRETTY BOY**  
Tall, very sexy, well-endowed male, looking for a special lady who craves oral satisfaction from a man. I'm very good at it. Also someone who enjoys visual stimulation and lovemaking. **📞264149**

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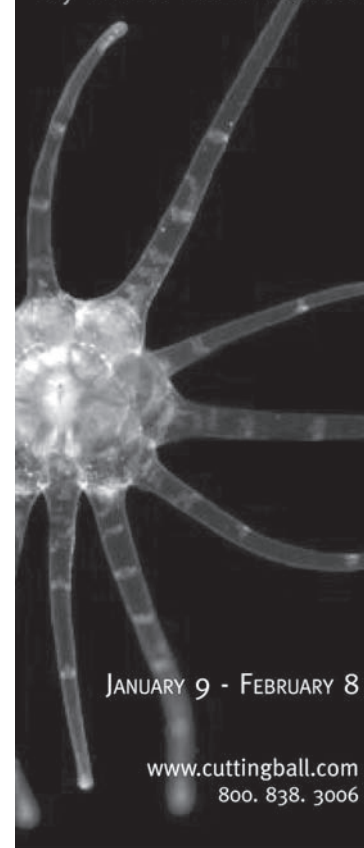


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